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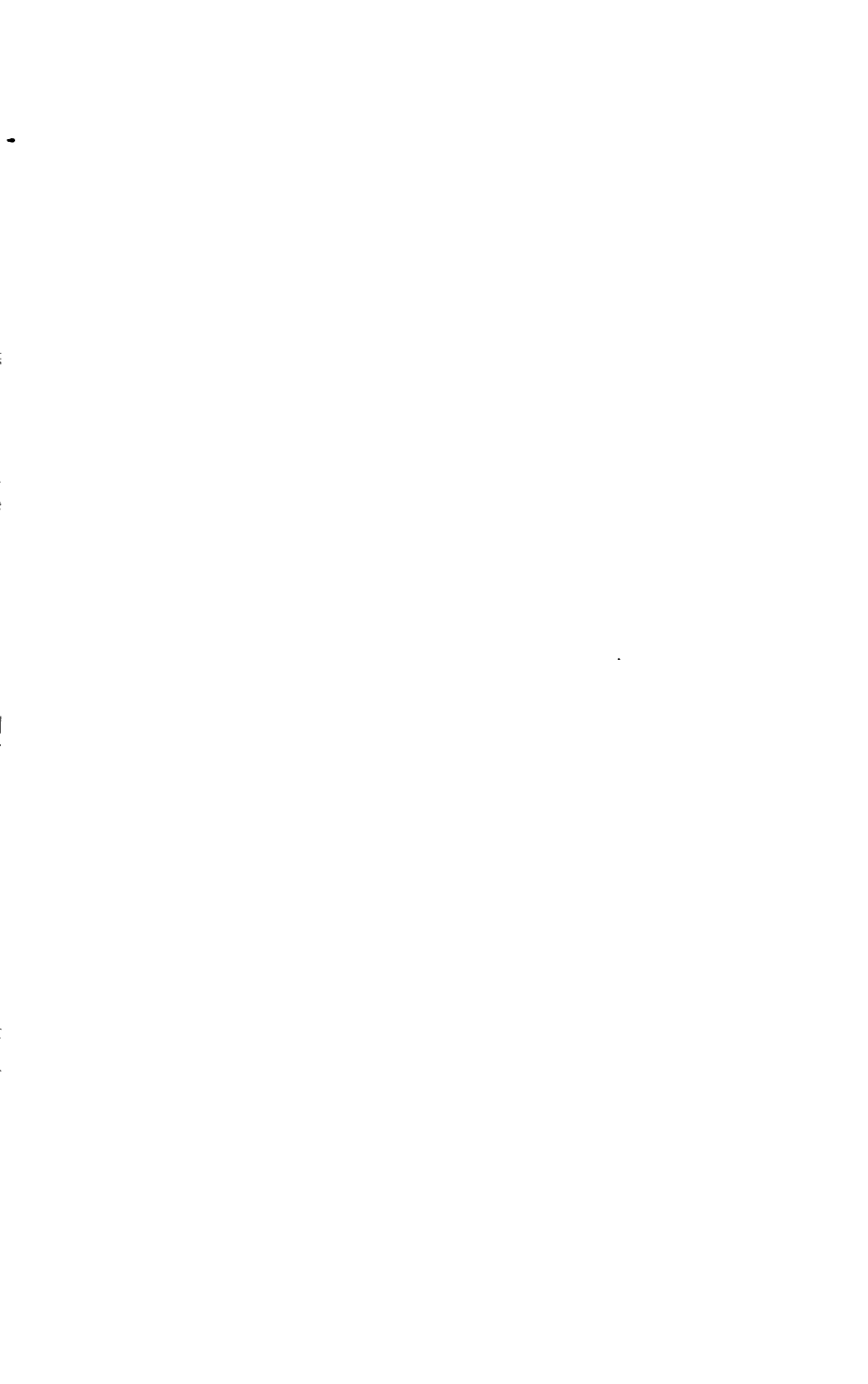
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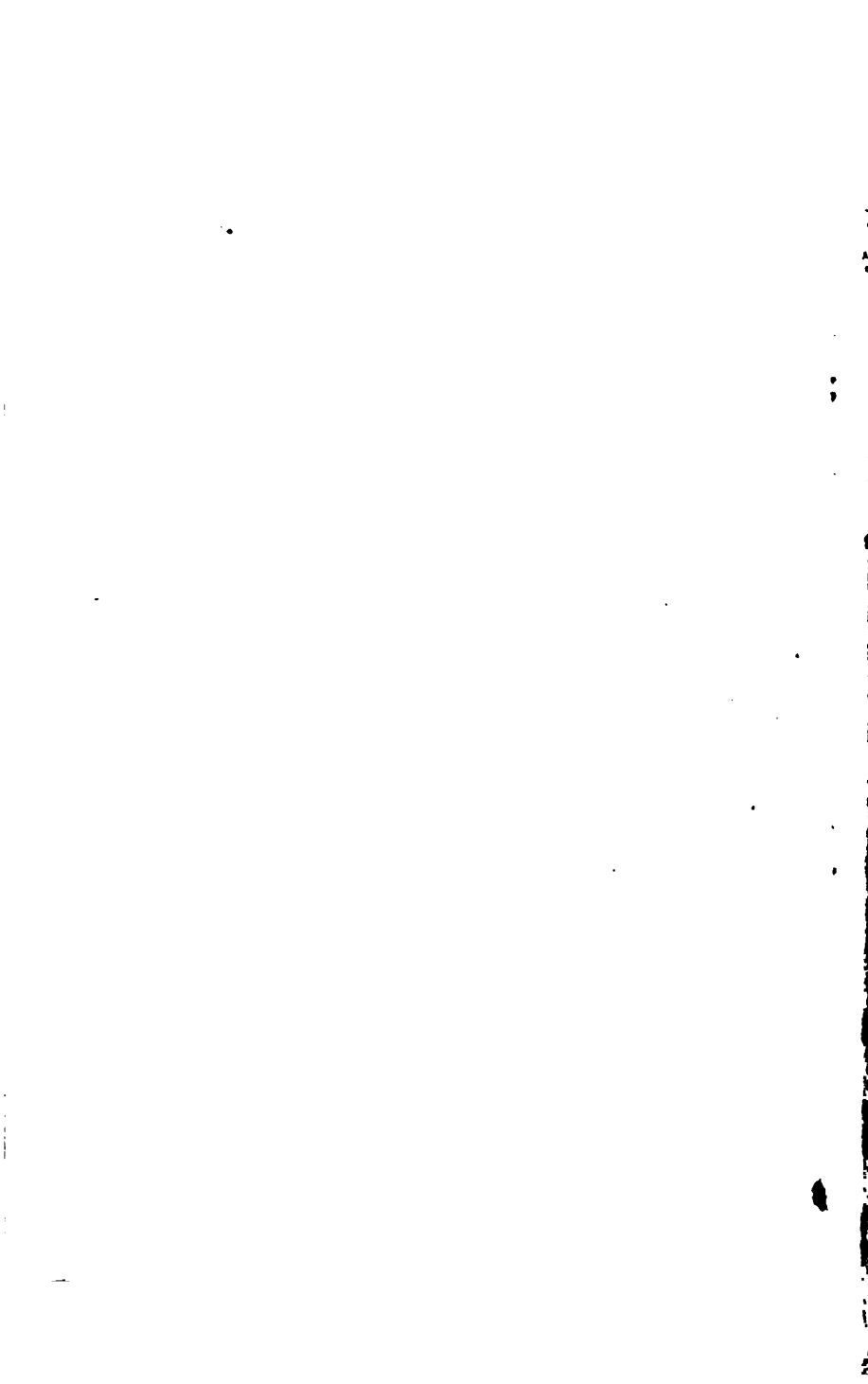
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# Landseer

BY ESTELLE M. HURLL

*A Collection of  
Pictures  
With Introduction and  
Interpretation*

HOUGHTON, MIFFLIN AND COMPANY  
BOSTON, NEW YORK, AND CHICAGO  
THE RIVERSIDE PRESS, CAMBRIDGE

Entered at the Post Office, Boston, Mass., as second-class matter

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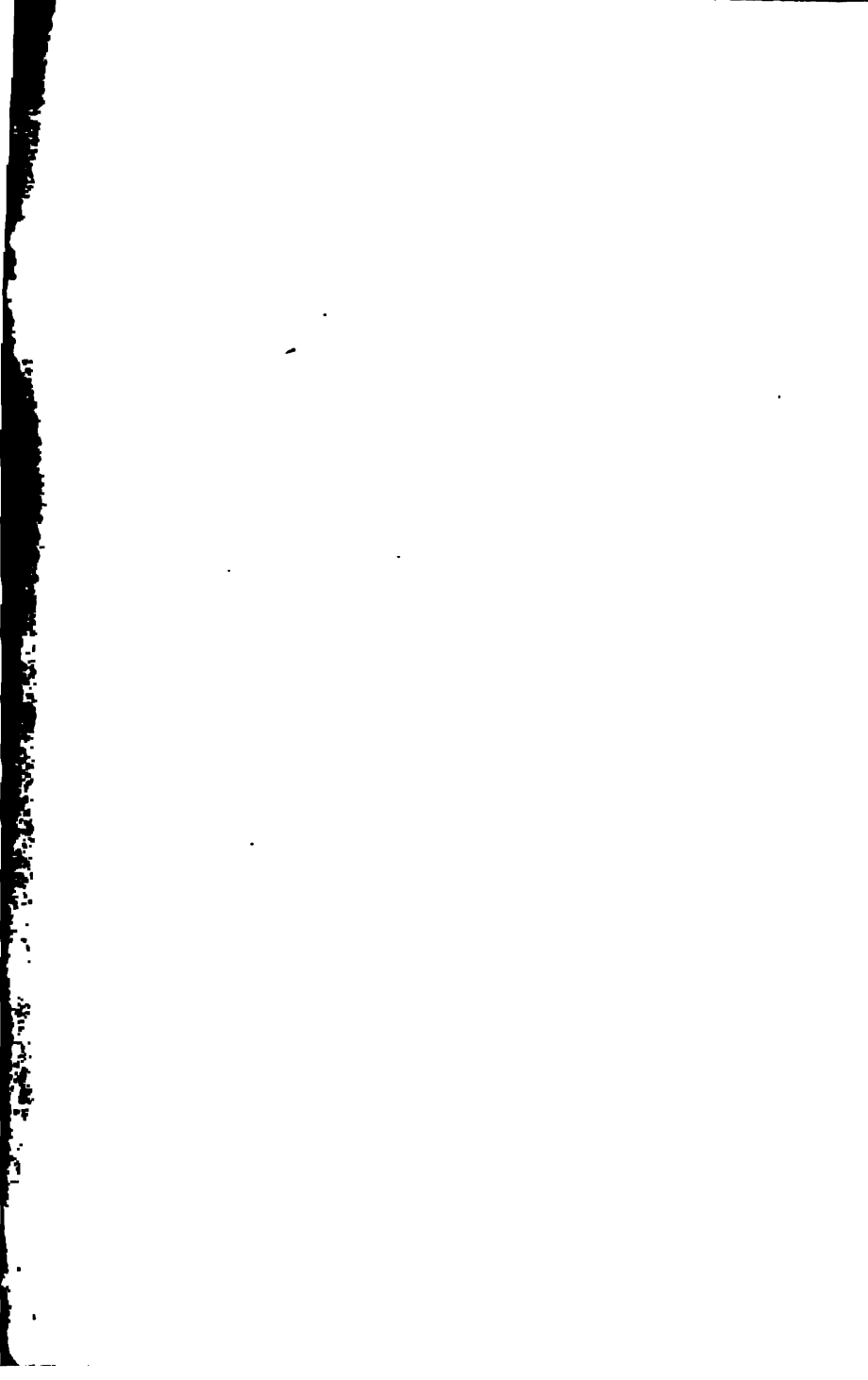
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From an Engraving by Frank Cousins

John Andrew & Son, No.

THE CONNOISSEURS  
*Property of King Edward VII*

**The Riverside Art Series**

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# **LANDSEER**

**A COLLECTION OF FIFTEEN PICTURES  
AND A PORTRAIT OF THE PAINTER  
WITH INTRODUCTION AND  
INTERPRETATION**

**BY**

**ESTELLE M. HURLL**



**BOSTON AND NEW YORK  
HOUGHTON, MIFFLIN AND COMPANY  
The Riverside Press, Cambridge  
1901**

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## PREFACE

THE wide popularity of Landseer has been chiefly due to the circulation of engravings after his works. This little book is, so far as I know, the first attempt to bring together a collection of his pictures made in the modern process of half tone, from photographs direct from the original paintings. It is hoped that they may give a fairly good idea of the range and character of his art.

ESTELLE M. HURLL.

NEW BEDFORD, MASS.

September, 1901.



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THE CONNOISSEURS. PAINTED BY LANDSEER . (*Frontispiece*)

Picture from Engraving by Frank Cousins

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## INTRODUCTION

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### I. ON LANDSEER'S CHARACTER AS AN ARTIST.

IF the popularity of a painter were the measure of his artistic greatness, Sir Edwin Landseer's would be among the foremost of the world's great names. At the height of his career probably no other living painter was so familiar and so well beloved throughout the English-speaking world. There were many homes in England and America where his pictures were cherished possessions.

While popular opinion is never a safe basis for a critical estimate, it must be founded on reasons worth considering. In the case of Landseer there is no doubt that a large element in his success was his choice of subjects. The hearts of the people are quickly won by subjects with which they are familiar in everyday life. A universal love for animals, and especially for domestic pets, prepared a cordial welcome for the painter of the deer and the dog. His pictures supplied a real want among the class of people who know and care nothing about "art for art's sake."

The dramatic power with which Landseer handled his subjects was the deeper secret of his fame. He knew how to tell a story with a simple directness which has never been surpassed. With almost equal facility for humor and pathos, he alternated between such inimitable satire as the Jack in Office and such poignant tragedy as the Highland Shepherd's Chief Mourner. Before pictures

like these, the keenest criticism must confirm the popular verdict. Poetic imagination is one of the most coveted of the artist's gifts, and Landseer's rich endowment commands universal admiration.

The artist who is a story teller finds it one of the most difficult tasks to keep within proper limits. He is under a constant temptation to emphasize his point too strongly, to exaggerate his meaning in order to make it plain. That Landseer never fell into such error none would dare to claim. In interpreting the emotions of dumb animals he sometimes overdrew, or seemed to overdraw, their resemblance to human beings. Only those who have observed animals as closely as he — and how few they are — are competent to decide in this matter. When one thoroughly considers the question, the wonder is less that he sometimes made mistakes, than that he made so few. As a sympathetic critic has said: "Nothing short of the most exquisite perception of propriety on his part could have enabled him to give innumerable versions of the inner life of animals with so little of the exaggeration and fantasticalness which would have easily become repugnant to the common sense of Englishmen."<sup>1</sup>

Among Landseer's technical qualities the critic has highest praise for his drawing. He was a born draughtsman, as we see in the astonishing productions of his boyhood. He was besides a painstaking and faithful student in the youthful years when the foundations of good work must be laid. Another valuable quality was his artistic discrimination, that which a certain critic has called "the selective glance that discerns in a moment what are the lines of character and of life." Seizing these, he transferred them to his canvas in the decisive strokes which reproduce not merely the body but the vitality of the subject.

<sup>1</sup> Henrietta Keddie ("Sarah Tytler").

His dexterity in texture-painting was remarkable. The glossy coat of the bay mare, the soft long hair of the Newfoundland dog, the polished surface of metal, were rendered with consummate skill. There are marvellous tales of the rapidity of his workmanship. In the moment of inspiration his practised hand made the single telling brush stroke which produced the desired effect.

With apparently little systematic effort towards orderly composition, he often felt his way instinctively, as it were, to some admirable arrangements. He sometimes showed a feeling for pose almost plastic in quality, as when he painted *A Distinguished Member of the Humane Society* and *The Sleeping Bloodhound*. His sense of the picturesque is quite marked. He was fond of sparkle, and disposed very cleverly the points of bright light in his pictures.

Landseer's admirers are wont to regret that he devoted himself to so limited a range of subjects. The patronage of the rich absorbed much of his time in unimportant work, — time which might better have been spent in those works of creative imagination of which he showed himself capable. His pictures of deer subjects reveal an otherwise unsuspected power in landscape-painting which with cultivation might have led him into another field of success. In portrait-painting, too, his work was admirable, especially in the delineation of children.

It is idle to speculate upon what he might have been had he not been what he was. Much greater artists than he might well envy him his unique fame. To exceptional artistic ability he united a sympathetic imagination which divined some of the most precious secrets of common life. It was his peculiar glory that he touched the hearts of the people.

## II. ON BOOKS OF REFERENCE.

In the year following Landseer's death (*i. e.*, in 1874), a memoir of the painter was published by F. G. Stephens, made up in part of material previously issued by the writer on the Early Works of Landseer. A few years later (in 1880), this memoir served in turn, as the substantial material, revised and somewhat enlarged, for Stephens' biography of Landseer in the series "Great Artists." Besides Stephens, Cosmo Monkhouse has devoted valuable critical work to the art career of Landseer. Full of suggestive and illuminating comment is his large volume "The Works of Sir Edwin Landseer, with a History of his Art Life." The book is illustrated with forty-four engravings.

An interesting article on Landseer's art appeared in "The British Quarterly Review" soon after his death, and was reprinted in Littell's "Living Age," December 26, 1874. Some pleasant chapters on Landseer are to be found in Elbert Hubbard's "Little Journeys to the Homes of Eminent Painters." Comments on the artist's pictures and methods are scattered through the works of Ruskin and Hamerton.

A catalogue of Landseer's works was issued by Henry Graves, London, 1875.

## III. HISTORICAL DIRECTORY OF THE PICTURES OF THIS COLLECTION.

*The Connoisseurs.* Painted in 1865. The property of King Edward VII.

1. *King Charles Spaniels.* Painted in 1832, according to the authority of F. G. Stephens. Monkhouse gives the date as 1845. In the National Gallery, London. Size: 2 ft. 3½ in. by 2 ft. 11½ in.

2. *Shoeing.* Exhibited in 1844. Bequeathed by Mr.



Jacob Bell to the National Gallery, London, where it now hangs. Size : 4 ft. 8 in. by 3 ft. 8 in.

3. *Suspense*. Exhibited in 1834. In the South Kensington Museum, London. Size : 2 ft. 11½ in. by 2 ft. 3½ in.

4. *The Monarch of the Glen*. Painted in 1851. Catalogued by Graves as the property of Lord Fitzgerald in 1875.

5. *The Two Dogs*. Signed E. L. 1822. In the South Kensington Museum, London. Size : 1 ft. 9 in. by 1 ft. 4¾ in.

6. *Dignity and Impudence*. Exhibited in 1839. Bequeathed by Mr. Jacob Bell to the National Gallery, London, where it now hangs. Size : 2 ft. 11½ in. by 2 ft. 3½ in.

7. *Peace*. Exhibited at the Royal Academy, in 1846. In the National Gallery, London. Size : 2 ft. 10 in. by 4 ft. 4 in.

8. *War*. Exhibited at the Royal Academy, in 1846. In the National Gallery, London. Size : 2 ft. 10 in. by 4 ft. 4 in.

9. *A Distinguished Member of the Humane Society*. Exhibited at the Royal Academy, in 1838. In the National Gallery, London. Size : 3 ft. 6½ in. by 4 ft. 7 in.

10. *A Naughty Child*. Exhibited at the British Institution, in 1834. In the South Kensington Museum, London. Size : 1 ft. 8 in. by 11 in.

11. *The Sleeping Bloodhound*. Exhibited at the British Institution in 1835. Bequeathed by Mr. Jacob Bell to the National Gallery, London, where it now hangs. Size : 3 ft. 3 in. by 4 ft. 1 in.

12. *The Hunted Stag*. Exhibited at the Royal Academy, in 1833. In the National Gallery, London. Size : 2 ft. 3½ in. by 2 ft. 11½ in.

13. *Jack in Office*. Exhibited at the Royal Academy,

in 1833. In the South Kensington Museum, London. Size: 2 ft. 2 in. by 1 ft. 7 $\frac{1}{4}$  in.

14. *The Highland Shepherd's Chief Mourner*. Exhibited at the Royal Academy, in 1837. In the South Kensington Museum, London. Size: 2 ft. by 1 ft. 6 in.

15. *A Lion of the Nelson Monument*. Commission received in 1859. Lions set up in Trafalgar Square, 1868.

#### IV. OUTLINE TABLE OF THE PRINCIPAL EVENTS IN LANDSEER'S LIFE.

- 1802. Landseer born in London.
- 1815. "Honorary Exhibitor" at Royal Academy, studies under Haydon.
- 1816. Admittance to Royal Academy as student.
- 1817. Portrait of Brutus exhibited.
- 1818. Fighting Dogs exhibited.
- 1822. Premium of £150 awarded by Directors of British Institution for Larder Invaded.
- 1824. First visit to Highlands and to Sir Walter Scott at Abbotsford.  
Cat's-Paw exhibited.
- 1825. Removal to house in St. John's Wood, London.
- 1826. Associate of Royal Academy.
- 1830. Royal Academician.
- 1834. Landseer's highest level in art; Suspense exhibited.  
Highland Shepherd Dog rescuing Sheep from Snowdrift.
- 1837. Highland Shepherd's Chief Mourner.
- 1840. Travel on Continent.
- 1843. The Sanctuary.
- 1846. Peace; and War.  
The Stag at Bay.
- 1848. A Random Shot.
- 1850. Knighthood conferred.

- 1853. Gold medal from Paris Exhibition.
- 1859. Commission for lions of Nelson Monument.
- 1860. Flood in the Highlands.
- 1868. Lions placed in Trafalgar Square.
- 1869. The Swannery Invaded.
- 1873. Death, October 1.
- Funeral in St. Paul's, October 11.

## V. SOME OF LANDSEER'S CONTEMPORARIES.

### ARTISTS : —

- |   |   |           |
|---|---|-----------|
| Sir Charles Eastlake, 1793–1865<br>C. R. Leslie, 1794–1859.<br>Henry Fuseli, 1741–1825.<br>William Mulready, 1786–1863.<br>J. M. W. Turner, 1775–1851.<br>Benjamin West, 1738–1820.<br>Sir David Wilkie, 1785–1841. | } | Painters. |
|---|---|-----------|
- John Gibson, sculptor, 1790–1866.  
 Thomas Landseer, engraver, 1796–1880.

### AUTHORS : —

- Elizabeth Barrett Browning, 1809–1861.
- Robert Browning, 1812–1889.
- Lord Byron, 1788–1824.
- Charles Dickens, 1812–1870.
- George Eliot, 1819–1880.
- James Hogg, 1770–1835.
- Walter Savage Landor, 1775–1864.
- John Ruskin, 1819–1900.
- Sir Walter Scott, 1771–1832.
- Tennyson, 1809–1892.
- Thackeray, 1811–1863.
- Wordsworth, 1770–1850.



# I

## KING CHARLES SPANIELS

EDWIN HENRY LANDSEER was the most gifted member of a family of artists. His father was a well-known engraver, and his brother Thomas distinguished himself in the same profession. As soon as he could hold a pencil, the boy Edwin began to draw. The family were then living in the outskirts of London, and there were open fields near the house. Here the future animal-painter used to spend long afternoons sketching cows and sheep, and at the end of the day his father would criticise his work.

At an early age the young artist began to show a preference for the dog above other animals. A drawing of a foxhound made when he was five years old is still exhibited as a remarkable production. At the age of fourteen he became a pupil at the Royal Academy, "a bright lad with light curling hair, and a very gentle, graceful manner and much manliness withal." The following year all the critics were surprised when he exhibited an admirable portrait of a dog called Brutus. The painter Fuseli was at this time at the head of the Academy, and was very fond of his precocious pupil, whom he playfully called his "little dog boy," in reference to the Brutus.

It was by means of another dog picture that the artist took his next step towards fame. "The Fighting Dogs" was a remarkable work for a painter sixteen years old, and upon its exhibition in 1818 it was purchased by an English nobleman. This was the real beginning of Landseer's professional career, and from this time forward his success was assured.

It became a fashion among people of means to bring their dogs to Landseer for their portraits. He even counted royalty among his patrons, painting the favorite pets of Queen Victoria and her husband, Prince Albert.

The spaniels of our picture were the pets of a certain Mr. Vernon, who not unnaturally deemed the beautiful little creatures a worthy subject for a master's brush. This kind of dog, as its name implies, is supposed to have come originally from Spain. Both Stuart kings, Charles I. and Charles II., were specially fond of the breed, each having a favorite variety. One of the dukes of Marlborough was also a lover of spaniels, and imported into England the variety called, from his palace, the Blenheim. The difference of color between the King Charles and the Blenheim is seen in the picture, the former being black and tan, with a few white touches; the other white, with spots of liver color. Both have characteristic silky coats, round heads, big lustrous eyes set wide apart, and long ears hanging in folds.

The little dogs lie side by side on a table. The Blenheim has his paws over the edge, resting his

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nose comfortably upon them. The King Charles nestles upon the brim of a high-crowned hat ornamented with a long ostrich plume drooping over the brim. Such a hat was worn among the Cavaliers or king's party in the reign of Charles I.; hence the title of the Cavalier's Pets,<sup>1</sup> often given to the picture. The hat, it must be understood, serves an important artistic purpose in the composition, the height, from crown to feather tip, relieving the otherwise flat effect of the picture.

The attention of the dogs seems attracted by some object across the room. It is the painter talking to them soothingly over his sketch: he has learned the secret of dog language. As his pencil moves rapidly over the paper, they watch him with wide eyes, full of wonder but with no fear. They are like spoiled children gazing at a visitor with an expression half wilful, half beseeching. The fresh ribbon bows they wear are evidence of the fond care bestowed upon them.

Though the spaniel is not of the highest order of canine intelligence, it is an affectionate and lovable pet often known to fame in distinguished company. Tradition has it that it was one of these little creatures which followed the unfortunate Mary Stuart to the executioner's block —

"The little dog that licked her hand, the last of all the crowd  
Which sunned themselves beneath her glance and round her footsteps  
bowed."

<sup>1</sup> The idea suggested in this title is made the basis of an imaginary story woven about the picture in Sarah Tytler's little book, *Landseer's Dogs and their Stories*.

It is also supposed that Sir Isaac Newton's little dog Diamond was a spaniel, the mischief-maker who destroyed his master's priceless calculations, and drew from the philosopher the mild exclamation, "Diamond, Diamond, thou little knowest the mischief thou hast done." Again, it was a spaniel whom Elizabeth Barrett Browning cherished as the companion of weary hours of illness and confinement. The charming verses to Flush celebrate the dog's beauty and affection.

The history of our picture illustrates Landseer's remarkable facility of workmanship. After making the first sketch at Mr. Vernon's house in Pall Mall, the painter was for a long time too busy to do any further work upon it. One day artist and patron chanced to meet upon the street, and the former was reminded of his promise. The sketch was taken out and, two days later, the finished painting was delivered to the owner. The picture lost nothing, however, by the haste with which it was executed. A competent critic (Cosmo Monkhouse) has said that Landseer never excelled it as a piece of painting. Much praise has been bestowed upon the few dexterous strokes which have so perfectly reproduced the texture of the plume on the hat. Even in the black and white reproduction we can appreciate some of the best points of the picture.

## II

### SHOEING

At the blacksmith's shop the bay mare Betty is being fitted to new shoes. Already the fore feet are nicely shod and the blacksmith now has the near hind foot in hand. The other occupants of the place are a small donkey and the bloodhound Laura.

Betty is a sensible horse and enjoys the shoeing process. When the time comes around for her regular visit to the forge, she walks off of her own accord and unattended to the familiar spot. No halter is necessary to keep her standing; in fact, she would not tolerate such an indignity. She takes her place by the window as if perfectly at home.

Blacksmith and horse are old friends who understand each other well. The man has won the animal's confidence by the care he has taken to fit the shoes comfortably. Though a plain, rough fellow, he is of a kindly nature and knows his business thoroughly.

The shop is a quaint little place such as one finds in English villages. The thick masonry of the walls shows how old the building is; the floor is paved with large blocks of stone. Between the anvil and the forge there is only space enough for the horse to stand. Yet all the necessary tools are at hand,

and a good blacksmith may shoe a horse as well here as in the most elaborate city establishment.

At this stage of the process the preparations are all over. The old shoes were first removed and the feet pared and filed. New shoes were chosen as near the right size as possible, and one by one shaped for each foot. Holding the shoe in his long tongs, the blacksmith thrusts it into the fire, while he fans the flames with the bellows. Thence it is transferred, a glowing red crescent, to the anvil. Now the workman swings his hammer upon it with ringing strokes, the sparks fly out in a shower, and the soft metal is shaped at will. The shoe may be made a little broader or a little longer, as the case may be; bent a trifle here or there, to accommodate the foot to be fitted. The steel toe calk is welded in, the ends are bent to form the heels, the holes for nails are punctured, the shoe taking an occasional plunge into the flames during these processes.

Now there must be a preliminary trying-on. The shoe still hot is held to the foot for which it is intended, and the air is filled with the fumes of burning hoof. Yet the horse does not flinch, for the thick hoof is a perfect protection for the sensitive parts of the foot. If the careful blacksmith is not quite satisfied with the fit, there must be more hammering on the anvil, and another trying on. When the shoe is satisfactory, it is thrust hissing into a barrel of cold water, and, cooled and hardened, is ready to be nailed on.



Fr. Hanfstaeigl. photo.

John Andrew & Son, Sr.

SHOEING  
*National Gallery, London*



It is at this point in the story that we come upon Betty. The farrier, after the approved method of his trade, holds the foot firmly between his knees, and bends to his task. The nails, long and flat, are in the tool-box on the floor beside him. A few firm blows of the hammer drive each one into place, first on one side, then on the other ; the projecting points are twisted off every time, and finally, all the rough ends are filed smoothly on the outside of the hoof. Betty is at last fully shod and will step complacently home.

Our painter has arranged the four figures of the picture in a sort of circular composition, so that we may see each one in a characteristic pose. The bay mare is, of course, the chief attraction, a fine high-bred creature, with straight legs, arching neck, and gentle face marked on the forehead with a pure white star. Landseer exerted his utmost skill in reproducing the texture of the glossy hide. Its beautiful sheen is more striking by contrast with the shaggy hair of the donkey. It was a clever thought to place this plebeian little beast beside the aristocratic, high-spirited horse.

The donkey bends his head in a deprecating way below Betty's handsome neck, and the horse permits the companionship of an inferior with gentle tolerance. There is something very appealing about the donkey, a patient little beast of burden, meekly bearing his saddle. The bloodhound shows no little curiosity as to the shoeing process, as if it were something new to her. She sits on her haunches, thrust-

ing her head forward, the long ears drooping, the sensitive nose sniffing the strange odors.

Among these dumb companions the blacksmith feels himself surrounded by friends. He is a lover of pets, as we see by the birdcage hanging in the window. His sturdy frame looks equal to the demands of his trade, which are in fact very laborious. It is grimy work, and only the roughest clothes can be worn. A big leather apron with a cut down the middle is, as it were, his badge of office. Our farrier does his work with conscientious earnestness, concentrating all his thought and energy upon each blow of the hammer. The task completed, he will take an honest pride in the good piece of work he has done for Betty.

It is interesting to know that old Betty's owner was Mr. Jacob Bell, an intimate friend and business adviser of Landseer.



### III

#### SUSPENSE

A WOUNDED knight has been brought home to his castle, and a line of blood-stains on the floor shows where he was carried through the hall to the room beyond. The family and servants press after, the door is closed, and the favorite hound is shut out in the hall alone. Only the meaningless murmur of voices, broken perhaps by the groans of his master, tells what is going on within. It is a moment of suspense, and the dog waits with drooping head, and eyes fixed mournfully on the barrier which separates him from the object of his devotion.<sup>1</sup> So alert is every sense that at the slightest touch upon the door he will spring forward and push his way in.

It is some such story as this which the painter tells us in the picture called Suspense.<sup>2</sup> Every detail is full of meaning to the imagination. The heavy door, studded with great nails, calls to mind the old Norman castle; the gauntlets on the table and the plume on the floor suggest the armor of the mediæval knight. The picture is like an illustration for one

<sup>1</sup> A similar situation is described in the story of *Bob, Son of Battle*, where the shepherd dog waits in suspense outside the sickroom of his mistress.

<sup>2</sup> A pretty imaginary story is woven about the picture in Sarah Tytler's little book, *Landseer's Dogs and their Stories*.

of Scott's novels. Our knight may have been wounded, like Ivanhoe, in a tournament. The scene of the lists rises before us, the opposite lines of mounted knights charging upon each other with their lances, the shock of the meeting, the unhorsing of many, the blows of the battle axe upon helmet and coat of mail, and finally the entrance of the squires to bear their wounded masters to a place of safety.

The hound had no part in the sports of the tourney, but the scene of his glory was the chase. When the knight went forth for a day's hunting in the forest, the whole pack went with him, waking the woodland echoes with their baying. Some familiar verses tell of

"The deep-mouthed bloodhound's heavy bay  
Resounding up the rocky way,  
And faint from farther distance borne,  
The echo of the hoof and horn."

The dogs' delicate sense of smell enables them to track game with unerring precision. It seems impossible to exhaust their perseverance or their wind, and it is surely not their fault if a hunting-party returns unsuccessful.

While hunting brings out the more ferocious elements of the nature, the hound is on the other hand capable of an affectionate devotion which makes him a valued friend of man. The English country gentleman is a lover of dogs and horses, and knows how to appreciate their good qualities. Out of the many animals in his kennels one dog is usually a chosen



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SUSPENSE  
*South Kensington Museum, London*



favorite which becomes his master's inseparable companion. Such a favorite is the dog of our picture, and we like to fancy that the knight is worthy the love of so noble a creature.

The hound is represented in his best and noblest aspect: all the forces of his being seem concentrated in loving anxiety. It is as if suffering brought out in the dog's nature those higher qualities by which he is allied to human beings. His countenance is intensely expressive yet thoroughly canine. Every line of the drawing brings out the dog's character,—the squat of the haunches, the position of the legs far apart, the rising of the hair on the crest of the back, the droop of the head, the flattening of the tail.

The broad collar with the ring is a symbol of his subjection. The privilege of man's friendship has cost the dog his freedom. To offset the hours of delightful companionship with his friendly master are the weary times when he must tug impotently at the chain which keeps him within the castle enclosure.

It has been said that Landseer looked upon most animals with the eyes of the artist, the poet, and the natural historian, but the dog alone he painted as a friend. Our picture is good evidence of the truth of the statement. Every resource of the painter's art was lavished upon his favorite subject with the loving care that one gives only to a friend.

The massive size of the dog is seen by comparing the figure with the height of the table and the door.

The great creature practically fills the canvas. The pose is so finely conceived, the figure itself so admirably "modelled," to use the critic's phrase, that it seems almost like a work of sculpture. The light and shadow are carefully studied. The light seems to come from some source at the right, bringing out strongly the expressiveness of the dog's face. Landseer, we are told, was fond of introducing into his pictures a bit of sparkling metal. Here the reflected light on the gauntlets, like that on the spurs beside the King Charles Spaniels and on the helmet near the Sleeping Bloodhound, adds an effective touch to the composition.

Suspense has been a popular favorite among Landseer's works, and is one of the pictures referred to in the Memorial Verses published in "Punch" after the artist's death. This is the stanza describing it: —

"The lordly bloodhound with pricked ear,  
And scent suspicious, watches for his lord  
At the locked door, from whose sill, trickling clear,  
The blood bespeaks surprise and treacherous sword."

## IV

### THE MONARCH OF THE GLEN

AN annual visit to the Scottish Highlands was one of Landseer's pleasures. It was here that he learned to know the habits of the deer, the subject of many of his noblest paintings. His first journey to this region was as a young man of twenty-two, in company with a friend and fellow painter, Leslie. An incident of the excursion was a visit to Abbotsford, the home of Sir Walter Scott. The painter and the novelist had much in common in their attachment to dogs, their fondness for vigorous out-of-door exercise, and their love of nature.

Landseer was deeply impressed with the rugged grandeur of the Highland scenery. Especially was his imagination stirred by the mountain solitudes, the haunt of the deer, which Scott had described in his poems. A favorite resort was the valley of Glencoe, a singularly wild and romantic spot where a long narrow ravine is shut in between almost perpendicular hills.

The painter first made the acquaintance of the deer after the ordinary manner of the sportsman. For sport in itself, however, he cared little or nothing; the great attraction of hunting was the chance to study the action of animals. His friends

laughed at him for a poor shot, but his true weapon was the pencil, not the gun. One day, while deer-stalking, just as a magnificent shot came his way, the gillies were astonished to have the painter thrust the gun into their hands, and hastily take out his sketch-book. It was the life and not the death of the animal in which he was chiefly interested.

The Monarch of the Glen seems to be a picture caught in just this way. The very life and character of the animal are transferred to the canvas as by a snap shot of the camera. The stag has heard some strange sound or scented some new danger, and, mounting a hill, looks abroad to see if all is well. The responsibility of the herd is his, and he has a tender care for the doe and the young deer. He must always be on the alert.

His attitude reminds one of Scott's "antlered monarch" in "The Lady of the Lake," which

"Like crested leader proud and high  
Tossed his beamed frontlet to the sky ;  
A moment gazed adown the dale,  
A moment snuffed the tainted gale."

It is with a proud sense of ownership that the monarch surveys his domain. With head erect he seems to defy the whole world of sportsmen. Behind him are piled the massive crags of the mountain peaks, with the mist rising from the valley below. This fog, so dangerous to the traveller, is a blessing to the deer, tempering the heat of the summer sun and hiding him from his enemy, man. It appealed to Landseer on account of its weird sublimity, and





From an Engraving by Thomas Landseer

John Andrew & Son, Ed.

### THE MONARCH OF THE GLEN



he liked to get the effect of it in his landscapes, especially when illumined by a burst of sunlight.

The Monarch of the Glen is a splendid specimen of his kind. The spreading horns above his head are like the boughs of an oak tree. We know from the number of branches that he is seven years old. The horns are developed at the end of the first year, and every year thereafter are displaced by new ones with an additional branch.

The large ears are held erect as if the animal could fairly see with them. His fine eyes scan the horizon with a searching glance which misses nothing. His sensitive nose detects from afar the approach of any stranger to his fastnesses. The end is always moist, in order that he may catch the way of the wind, as the hunter catches it on his moistened finger. His neck is encircled with a heavy mane, falling in a broad band, like the collar of a royal order. His body is rather short, thick, and round.

The legs, which are seen only half their length, seem strangely disproportioned to the weight of so heavy an animal. That the deer's horns are so large and his legs so small are two perpetual mysteries about this wild creature. An amusing fable by La Fontaine relates how a stag, gazing at his reflection in the water, deplores the awkwardness of his legs, and admires the beauty of his antlers. A moment later, fleeing for his life, he learns the value of his despised legs, while the boasted horns impede his progress by catching in the branches of the forest trees.

The speed of which the deer is capable is indeed marvelous. He adds to his power of fleet running a wonderful trick of bounding through space. It is said that a deer may leap six or eight feet into the air, and cover in a single bound a distance of eighteen to thirty feet. The leap is performed without apparent haste or effort, the animal rising gracefully into the air by a tiny toe-touch of the dainty hoofs. It is a sort of wingless flying.<sup>1</sup> The deer is besides a strong swimmer, and lakes and streams are no obstacles in his way.

As we look into the noble face of the Monarch of the Glen, we feel a sense of kinship with him, like the experience of Yan in the beautiful story of "The Sandhill Stag." It was after following the trail of the deer many days that the youth at last came suddenly face to face with the object of his desire, "a wondrous pair of bronze and ivory horns, a royal head, a noble form behind it." As they gazed into each other's eyes, every thought of murder went out of Yan's heart, and gave place to a strange sense of fellowship. "Go now without fear," he said, "but if only you would come sometimes and look me in the eyes, and make me feel as you have done to-day, you would drive the wild beast wholly from my heart, and then the veil would be a little drawn, and I should know more of the things that wise men have prayed for knowledge of."

<sup>1</sup> See *The Trail of the Sandhill Stag*, by Ernest Seton-Thompson, from which is also drawn the information about the deer's moist nose.

## V

### THE TWA DOGS

THE Scotch poet Robert Burns, who died a few years before Landseer's birth, was a kindred spirit of the painter in his love of dogs and his sense of humor. An early picture by Landseer illustrating the poem of "The Twa Dogs" fits the verses as if painter and poet had worked together. We are told that Burns once had a collie which he named Luath, after a dog in Ossian's "Fingal." The favorite came to an untimely end, through some one's cruelty, and the poet was inconsolable. He determined to immortalize Luath in a poem, and this is the history of the tale of "The Twa Dogs."

The poem relates how

"Upon a bonny day in June  
When wearing through the afternoon,  
Twa dogs, that were na thrang<sup>1</sup> at hame,  
Forgather'd ance upon a time."

Of the two dogs, one is the collie Luath, here represented as the friend and comrade of a ploughman. He is described in broad Scotch as

"A gash<sup>2</sup> and faithfu' tyke  
As ever lap a sheugh<sup>3</sup> or dike.  
His honest, sonsie,<sup>4</sup> baws'nt<sup>5</sup> face,

<sup>1</sup> Busy.

<sup>4</sup> Comely.

<sup>2</sup> Knowing.

<sup>5</sup> White-striped.

<sup>3</sup> Ditch.

Aye gat him friends in ilka place.  
 His breast was white, his touzie <sup>1</sup> back  
 Weel clad wi' coat o' glossy black ;  
 His gaucie <sup>2</sup> tail, wi' upward curl,  
 Hung o'er his hurdies <sup>3</sup> wi' a swirl."

Luath's companion was a foreign dog, from "some far place abroad, where sailors gang to fish for cod," in short, Newfoundland. He was, moreover, a dog of "high degree," whose "lockèd, letter'd, braw brass collar showed him the gentleman and scholar." The "gentleman" is appropriately called Cæsar, a name commonly given to Newfoundland dogs.

The picture carries out faithfully the poet's conception of both animals. Luath is here to the very life, with shaggy black back, white breast, and honest face. We only regret that his position does not allow us to see the upward curl of his bushy tail. Cæsar is a black and white Newfoundland dog with a brass collar. The model is said to have been Neptune, the dog of a certain Mr. Gosling.<sup>4</sup>

Though representing opposite stations in life, The Twa Dogs were excellent friends. On this occasion, weary of their usual diversions, they sat down together on a hillock

"And there began a lang digression  
 About the lords o' the creation."

It is Cæsar who opens the conversation, expressing curiosity as to how the poor man can endure his life. Luath owns that the cotter's lot is a hard one, but

<sup>1</sup> Shaggy.

<sup>2</sup> Bushy.

<sup>3</sup> Hips.

<sup>4</sup> Two years later (1824) Landseer painted the portrait of Mr. Gosling's Neptune, showing head and shoulders in front view.



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THE TWO DOGS  
*South Kensington Museum, London*





declares that in spite of poverty and hardships the poor are "maistly wonderfu' contented." The talk then drifts to the corruption of politics and the vices of the rich. Cæsar at last brings it to an end by describing the wearisome monotony and emptiness of the fashionable life.

By this time it was sundown, and the two friends separated, rejoicing "that they were na men, but dogs."

The contrast between the two canine types is well brought out in our picture. Even the attitudes show their opposite temperaments. The collie is a somewhat awkward figure, sitting on his haunches, with legs far apart, nervously alert. The Newfoundland dog lies at his ease with one paw elegantly crossed over the other. They talk muzzle to muzzle, the one long and pointed, the other thick and square.

In those days the collie was chiefly the poor man's dog, the indispensable aid of the shepherd, and the friend of the laborer. It was not until later years that, following the example of the Queen, the rich began to notice his good qualities, and he became a popular favorite. But neither Burns nor Landseer needed to be taught by the dictates of fashion to understand the collie's fine nature. The dog they portrayed, however, was not the luxuriously reared pet we know to-day, but the unkempt companion of humble folk.

The Newfoundland dog, though of plebeian origin, and a hard worker in his native land, is generally

regarded as an aristocrat. He is dignified, gentle, and kindly in nature.

Both dogs are very sagacious, and the painter and poet agreed in giving them the thoughts and feelings of human beings. In the picture Cæsar seems to be describing the fashionable revels he has witnessed, while honest Luath listens in amazement to the recital. The landscape is such as one might see in Scotland. At the foot of the hill lies a lake, beyond which is a range of low mountains.

Two years after painting the picture of *The Twa Dogs*, Landseer made a pilgrimage to Ayr, the birth-place of Burns, and rambled about the spots associated with the poet's memory. That he took a peculiar interest in the subject of the poem is shown by the fact that over thirty years after he painted it a second time, with some slight variations.

## VI

### DIGNITY AND IMPUDENCE

ANY one with a sense of humor must often be struck by the resemblance between the ways of dogs and the ways of men. The dignified dog, the vulgar dog, the nervous dog, the lazy dog, the impudent dog, are all types of which there are many human counterparts. The dog, indeed, seems at times almost to mimic the manners of men. So in our picture of Dignity and Impudence we are at once reminded of a corresponding situation in human life.

The hound Grafton, posing as Dignity, lies at the entrance of his kennel, his paws overhanging the edge. His handsome head is held erect as he surveys an approaching visitor with the air of an elderly statesman receiving a political candidate. There can be no doubt that his opinions are decidedly conservative.

A small Scotch terrier has been playing about him, having no awe of his big host, but making himself quite at home in his cosy quarters. He is like a frolicsome child, playing about the statesman's chair, while the old gentleman pursues his train of thought quite undisturbed. Now at the sound of

approaching footsteps the impertinent creature peeps forth, with the curiosity of his kind, to see who the newcomer is. His tongue is thrust halfway out at one side like that of a saucy street boy making faces at the passers by. Though Dignity apparently ignores the presence of Impudence, we may be sure that the little fellow's antics afford him a quiet amusement. Plainly the two dogs are the best of friends.<sup>1</sup>

There is the greatest possible contrast between them, both in character and appearance. The bloodhound is of a ponderous nature which does not act without deliberation. Thoroughly aroused he may become quite terrible, but he is not hasty in his judgments. The terrier is a nervous creature, full of activity. We can see from the tense position of his head in the picture that his whole body is quivering with motion.

The bloodhound seems large even for his breed, which averages about twenty-seven inches in height. One of his huge paws is almost as large as the terrier's head and could easily crush the little creature. But in spite of his reputation for fierceness his expression here is not at all savage. It is rather grave and judicial, as if carefully summing up the character of his visitor. While the terrier saucily asks "Who are you?" the bloodhound is steadily gazing at the intruder, as if to read his secret thoughts.

<sup>1</sup> A story of a dog friendship as odd as that between Dignity and Impudence is told apropos of this picture in Sarah Tytler's little book, *Landseer's Dogs and their Stories*.



Fr. Hanfstängl, photo.

John Andrew & Son, DC.

DIGNITY AND IMPUDENCE  
*National Gallery, London*



A modern authority on dogs quaintly says of the bloodhound's discrimination, "If he puts you down as a bad character, or one who cannot be thoroughly trusted, there must be something radically wrong about you, indeed."

Perhaps something of the gravity of the hound's countenance is due to the looseness of the skin about the head, making folds which suggest the wrinkles in an old man's face. The eyes, too, are rather deep set and impress one with the unfathomable depths of the dog's intelligence. How unlike are the shining round orbs of the little terrier. The hound's sleek short-haired coat comports well with his dignity, while the long tangled hair of the terrier suits his impudent character. With the long overhanging ears of the larger dog are amusingly contrasted the small sharp points standing upright on his companion's head. Finally, were the two dogs to lift up their voices to greet the new arrival, an odd duet would be produced by the deep baying of one, broken by the short sharp yelps of the other. Dignity and Impudence would each find perfect vocal expression.

Our picture illustrates admirably Landseer's genial gift of humor and shows us how varied was his power. As we have occasion to see elsewhere in our book, some of his works deal with pathetic, even tragic, subjects.<sup>1</sup> Like other men of poetic imagination the painter seemed equally ready to call forth

<sup>1</sup> See *Suspense*, *The Highland Shepherd's Chief Mourner*, *War*, and *The Hunted Stag*.

smiles or tears. While no one can look at Dignity and Impudence without smiling at the contrast, the fun is without irony. Pomposity and impertinence are amusing qualities alike in dogs and men, but are altogether harmless.

The painter has here kept strictly within the proper limits of his art. A few slight changes would entirely transform the character of the picture. By exaggerating only a little the human quality of expression in the dogs' faces and suggesting a resemblance to some particular individuals, the picture would become a caricature. Cartoonists have not scrupled to borrow the design and adapt it to such purposes. Landseer himself, however, had no aim but to produce a humorous effect of contrast between the two dogs.



## VII

### PEACE

A FLOCK of sheep and goats are pasturing on the meadowland above some cliffs which rise abruptly from the sea. To those familiar with the scenery of England the place recalls at once the white cliffs of Dover. The caretakers are a lad and his sister, who have brought with them a younger child. A shepherd dog is their assistant, one of those intelligent animals trained to keep the flock together and to lead it about.

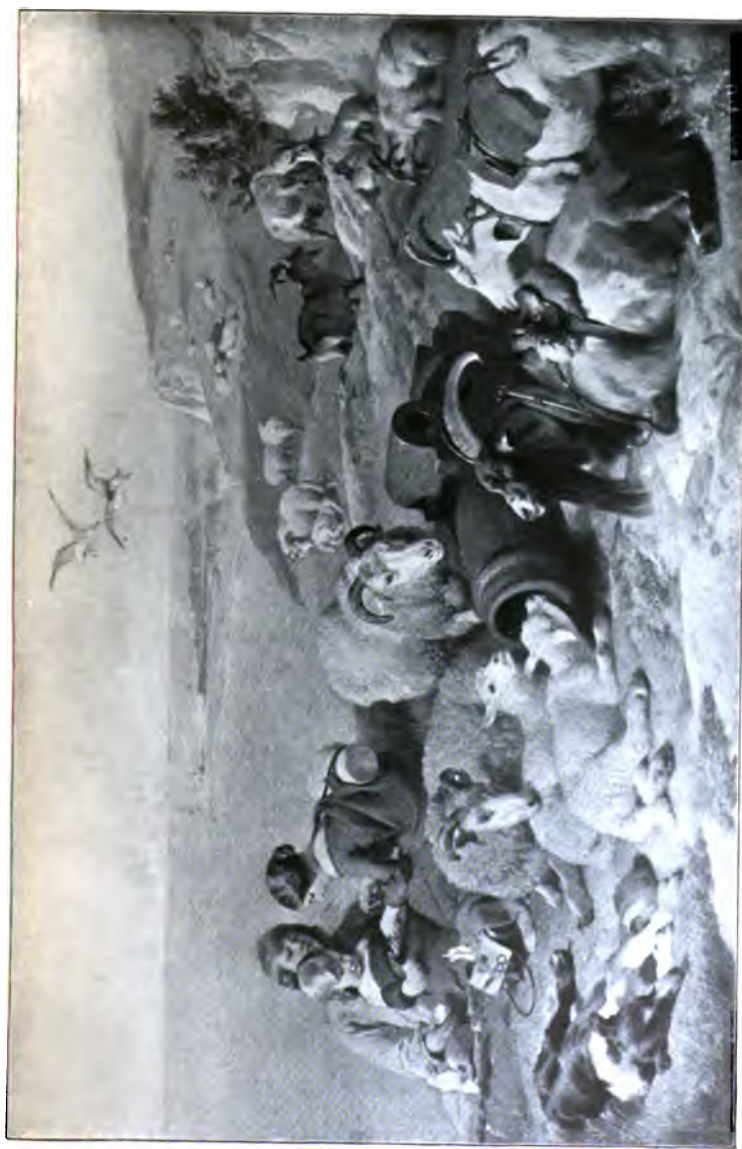
It is noontide of a bright summer day. The sea lies blue and still under the clear sky. The flock no longer graze industriously, but rest in scattered groups. The young people amuse themselves quietly on the grass, and the dog has stretched himself for a nap. Overhead two large sea gulls take their flight through the air.

There is a single reminder here of a time when all was not so peaceful,—the rusty old cannon in the midst. From these uplands a battery once frowned across the Channel, threatening destruction to the approaching enemy. The booming of guns resounded where now is heard only the lowing of cattle and the laughter of children. Happily the

cannon has now so long been out of use that it has become a part of the cliff, like one of the rocks. The flock gather about it as a rallying place, and in its black mouth grow tender herbs for the lambs to crop.

No cottage is in sight, and we judge that our young people have brought their flock from a little distance. Two sturdy goats act as beasts of burden in the family, both equipped with saddle and bridle. As they rest now at one side they are the impersonations of docility and dignity, but a hint of mischief lurks in their complacent expressions. One feels decidedly suspicious of the old fellow with the long beard. Twin lambs lying at the cannon's mouth are the softest and daintiest little creatures of the flock. So, evidently, thinks the sheep beside them, gently nosing the woolly back of the one nearest.

The children are of the best type of English villagers, with fresh, sweet, happy faces. All three are well dressed and have the tidy appearance which is the sign of family thrift and prosperity. The girl has her hair brushed back smoothly from her forehead and knotted at the back like a little woman's. She bears herself with a pretty air of motherliness toward her brothers. Like other English village maidens, she is skilled in all sorts of domestic duties and has few idle moments through the day. Her sewing-basket lies beside her on the ground, and while the dog looks after the sheep, she busies herself with her work.



Dr. Hattarom, please.

**John Andrew & Son, Es.**

**PEACE**  
*National Gallery, London*



Evidently she has some knitting under way, and the work comes to a pause while she winds a new skein of yarn. The little toddler may now make himself useful by holding the skein. He is proud of the honor and watches the rapidly moving thread with fascinated eyes. So deftly do the fingers untangle the snarls that the task is converted into a game as absorbing as a cat's cradle puzzle. Even the older lad, of the manly age to feel himself superior to such amusements, peers over the little one's shoulder with genuine curiosity. In the excitement of their occupation, the little knitter's straw bonnet has slipped from her head far down her back, leaving the plump neck exposed to the sun.

The full significance of the picture is best understood in contrast with the companion subject, War. The two pictures have been called by a critic "true poem-pictures." The painter means to show here that the choicest blessing of Peace is the prosperity of the humbler classes, who are the bulwark of the nation. Agricultural pursuits can flourish only when arms are laid down. Happy is the land where innocent children and dumb beasts can roam in safety over the country.

The long level stretch of land and sea adds much to the impression of tranquillity in the picture. The imagination has a delightful sense of liberty in great spaces. Ruskin has told us that this is because space is the symbol of infinity. However we may explain it, we certainly have here a pleasant sense of looking across illimitable space over a world flooded with sunshine.

The picture recalls the stories of Landseer's first lessons in drawing in the pastures near his boyhood home. Here he practised all day on sheep, which are the best subjects for the beginner, because they keep still so long! In later years his preference was for animals of livelier action, but in this exceptional instance, as if in reminiscence of his youth, he painted a pastoral scene with much artistic feeling.

There are a good many more figures in the picture than are usual with our painter, and he therefore had a more difficult problem in bringing all the parts into harmonious relations. It is interesting to contrast it with the altogether different kind of composition in the companion picture of War.

## VIII

### WAR

IN the exigencies of war a stone cottage seems to have been used as a part of some rudely improvised earthworks. A detachment of cavalry has made a charge against this rampart, and the place now lies in ruins. To the smoke of battle is added the smoke of burning timbers rising in a dense cloud, which shuts out the surrounding scenes as with an impenetrable curtain. Below the breach, in a confused heap amidst the débris, lie some of the victims of the disaster. There are two dragoons, vigorous men in the prime of life, and their two splendid horses.

The man lying most plainly in sight has the appearance of an officer, from the sash worn diagonally over his steel coat. He has fallen backward on the ground beside his horse, one booted leg still resting across the saddle. His face, well cut and refined, is turned slightly away, and the expression is that of a peaceful sleeper.

On the other side of his horse, his comrade lies in a trench hemmed in by heavy beams. Both men are already apparently quite dead: it is too late for the army surgeon or nurse. Death has come

swiftly in the midst of action, and the tide of battle has swept on, leaving them behind. The horse belonging to the man in the trench has died with his rider; we see only his fine head.

The other horse, though unable to rise, is still alive. As he lies stretched on the ground, we see what muscular strength he had, — a beautiful creature whose glossy hide and sweeping mane and tail show the pride his owner took in him. The two have shared together all the hardships of the campaign, — long journeys, short rations, extremes of cold and heat, fatigue and privation. The horse has learned to listen for the familiar voice, so strong in command, so reassuring in danger. Now even in his dying agony he turns with touching devotion to his master. Not a sound comes from the closed lips, not a flutter of the eyelids disturbs the calm of the face.

Lifting his head for a last effort, the splendid creature sends forth a prolonged whinny. This must surely arouse the sleeper, and he fixes his eyes on the impassive countenance with an almost human expression of anxiety and entreaty. All in vain, and in another moment the flames and smoke will envelop them, and soon nothing will remain to show where they fell.

This is the story we read in our picture of War. There is nothing here to tell us whether the fallen riders are among the victors or the vanquished. We do not care to know, for in either case their fate is equally tragic. It was England's iron duke





Fr. Baufstaengel, photo.

WAR  
*National Gallery, London*

John Andrew & Ben, Es.



who said "Nothing except a battle lost can be half so melancholy as a battle won."

Various small touches in the composition add to the significance of the scene. Fresh flowers among the heaps of stones show how recently there was a smiling garden where now all is so ghastly. On the ground lie an embroidered saddle-cloth, a bugle, and a sword, emblems of the military life.

It is said that the horrors of war have never yet been faithfully portrayed. Those who have lived through the experience are unwilling to recall it, while those who draw upon their imaginations must fall short of the reality. Whenever any powerful imagination comes somewhere near the truth, people turn away shocked, unable to endure the spectacle.<sup>1</sup> Even this picture is almost too painful to contemplate, yet it selects only a single episode from a battlefield strewn with scenes of equal horror.

Landseer had himself seen nothing of war. The Napoleonic wars had ended in his childhood and the Crimean war was still ten years in the future. It was in the quiet interim of the early reign of Victoria when the picture was painted. The object was to emphasize by contrast the blessings of peace illustrated in the companion picture. As in Peace we have a delightful sense of light, space, and liberty, in War we have a suffocating sense of darkness, limitation, and horror.

Of the many tragedies of the battlefield, naturally

<sup>1</sup> As when the exhibition of Verestschagin's pictures was forbidden.

the sort which would most appeal to Landseer's imagination would be the relations between horses and their riders. Always in close sympathy with animal life, he had a keen sense of the suffering which the horses undergo in the stress of conflict. The real hero of our picture is the horse.

In an artistic sense also the dying horse dominates the composition, his great bulk lying diagonally across the centre of the foreground, and his lifted head forming the topmost point of the group. All the other figures are subordinated, both literally and in point of sentiment. Their conflict is over and they are at rest, but the suffering animal is even now at the climax of his agony, his terror increased by a desolate sense of loneliness. The pathos of the situation is the deeper because of the animal's inability to understand his master's silence.

The sentiment is one common with Landseer, as we see in other pictures of our collection. It is the favorite animal's love for his master made manifest in some great trial. Like the bloodhound in the picture of *Suspense*, and like *The Highland Shepherd's Chief Mourner*, the horse is raised by the dignity of suffering to the level of human emotion.

## IX

### A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY

IN his walks about the city and in the country Landseer's eye was always quick to catch sight of a fine animal of any kind. To his remarkable habits of observation is due the perfect fidelity to nature which we find in all his work. One day, in a street in London, he met a Newfoundland dog carrying a basket of flowers. He was struck at once with the singular beauty of the dog's color. Newfoundland dogs of various colors were at that time common about London, red, brown, bronze, black, and black and white. Landseer had already painted a black and white one in the picture of *The Twa Dogs*, which we have examined.

Here, however, was a dog of a beautiful snowy white with a head quite black save the muzzle. The painter was not long in making his acquaintance, and learned that he was called Paul Pry. Permission being obtained to make the dog's portrait, our beautiful picture was the result. It is probably this picture which gave rise to the later custom of calling the white Newfoundland dog the Landseer Newfoundland, to distinguish it from the black.

The Newfoundland dog is a general favorite for his many good qualities. He is very sagacious and faithful, and unites great strength with equal gentleness. He is at once an excellent watchdog and a companionable member of the household. Children are often intrusted to his care : he makes a delightful playmate, submitting good-naturedly to all a child's caprices and apparently enjoying the sport. At the same time he keeps a watchful eye against any danger to his charge, and no suspicious character is allowed to molest.

It is possible to train such dogs to all sorts of useful service. In their native country of Newfoundland they do the work of horses, and harnessed to carts or sledges draw heavy loads. They learn to fetch and carry baskets, bundles, and letters, and are quick, reliable messengers.

Perhaps their most striking peculiarity is their fondness for the water ; they take to it as naturally as if it were their proper element. They are not only strong swimmers, but also remarkable divers, sometimes keeping their heads under the surface for a considerable time. Nature seems specially to have fitted them for the rescue of the drowning, and in this humane calling they have made a noble record.

Innumerable stories are told of people, accidentally falling from boats, bridges, or piers, who have been brought safely to land by these dog heroes. The dog seizes the person by some part of the clothing, or perhaps by a limb, and with the weight



Fr. Hasfstaenpl. photo.

John Andrew & Son. Ed.

A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY  
*National Gallery, London*





dragging at his mouth, makes his way to the shore. He seems to take great pains to hold the burden as gently as possible, keeping the head above water with great sagacity. Some one has told of seeing a dog rescue a drowning canary, holding it so lightly in his mouth that it was quite uninjured.

It is in his capacity as a life saver that the Newfoundland dog of our picture is represented, called by the pleasant jest of the painter, A Distinguished Member of the Humane Society. Surely no member of the honorable body could be more efficient than he in that good cause. He lies at the end of a stone jetty, his fore paws hanging over its edge a little above water level. Nothing can be seen behind him but the gray sky, with sea gulls flying across: against this background the massive head stands out grandly. He seems to look far out to sea, as if following the course of a distant vessel. A gentle lifting of the ears shows how alert is his attention; he is constantly on duty, ready to spring into the water in an instant.

His attitude shows his great size to full advantage, — the splendid breadth of his breast and the solidity of his flank. The open mouth reveals the powerful jaw. A sense of his strength is deeply impressed upon us. The pose suggests that of a couching lion, and has the same adaptability to sculpture, as we may see by comparing it with the bronze lion of the Nelson monument.

As the dog lies in the full sunlight, the picture is an interesting study in the gradations of light and

shadow, or of what in technical phrase is called *chiaroscuro*. A critic calls our attention to "the painting of the hide, here rigid and there soft, here shining with reflected light, there like down; the masses of the hair, as the dog's habitual motions caused them to grow; the foreshortening of his paws as they hang over the edge of the quarry."<sup>1</sup>

Other Newfoundland dogs are known to fame through epitaphs written in their honor by distinguished men, such as Lord Byron, Lord Grenville, and the Earl of Eldon. Never has dog had a nobler monument than this Distinguished Member of the Humane Society, whose portrait ranks among Landseer's best works.

The owner of the dog, Mr. Newman Smith, became likewise the owner of the picture, and by him it was bequeathed to the English National Gallery, where it now hangs.

<sup>1</sup> F. G. Stephens.

## X

### A NAUGHTY CHILD

IN stories of the English village life of half a century ago we often read of the "dame school," where children took the first steps in their education. This would be held in the cottage of the schoolmistress, who, in our imagination, was always a kindly old woman in a big cap and short petticoats. The children sat in rows on hard wooden seats, or "forms," and gabbled their lessons aloud. Each was provided with a slate on which letters and figures were laboriously inscribed. By the great fireplace sat the mistress, and the big-faced clock ticked off the slow hours. A striking contrast was this to the kindergarten of the twentieth century!

Our picture shows us a corner of a dame school where a naughty child is in a fit of temper. The rough board walls, with great projecting beams, show how little thought was given to schoolroom adornment in those days. The high bench, without back, is as uncomfortable a seat as one could imagine. It is supposed that the children of that period were strictly disciplined in good behavior, but it appears that naughtiness was no less common then than now. The refractory pupil who would

not learn his lessons was condemned to sit on the dunce stool, wearing the tall pointed cap. Naturally he did not yield readily to his punishment, and there was often a struggle with the mistress before peace was restored.

The child of our picture is evidently giving the good dame a great deal of trouble. Neither threatening nor coaxing can induce him to study his lesson. The book is turned face down on the form, and in a storm of rage the boy has thrown his slate crashing to the floor. This exhibition of temper is followed by a fit of sulks. He squeezes himself into the smallest possible space in the corner, huddling his feet together, toes turned in, and pressing his arms close to his side. The raising of the shoulders reminds one of the way a cat raises its back as it shrinks from its enemy. The child's mouth is twisted, pouting in a scornful curve. His eyes, bright with unshed tears, glare sullenly before him into space. Here is wilfulness and obstinacy to a degree.

If the boy's face were not disfigured by anger, we should see in him a handsome little fellow. He is of a sturdy build, with plump arms and shoulders, a noble head with a profusion of flaxen curls, and a face which might be charming in another mood. If the schoolmistress could once win him she would have a pupil to be proud of. Such a head as his might produce a Daniel Webster.

The episode of the schoolroom is the story the painter wished us to read in his work. The real



John Andrew & Son, Co.

A NAUGHTY CHILD  
*South Kensington Museum, London*



story of the picture is quite a different tale. The scene of the Naughty Child's temper was Landseer's own studio, and the child was angry, not because he had to learn a lesson, but because he must sit for his picture. In those days, before the invention of photography, it was indeed a tedious process to obtain a child's portrait. It is scarcely to be wondered at that an active boy like this should not relish the prospect of a long sitting.

Landseer was struck by the child's beauty and was eager to make the picture. The outburst of temper did not trouble him a bit. Seizing his sketch-book he hastily drew the little fellow exactly as he looked. It was characteristic of his art to reproduce accurately every peculiarity of pose and motion, and he found this attitude of the child far more novel and interesting than the stiff pose of a commonplace portrait. It seems hardly probable that the parents could have been pleased to have their son's ill-temper perpetuated. What they thought of the picture we can only surmise. Certain it is that later generations of mothers, leading their children through the gallery where the picture hangs, could not have failed to pause and point the moral.

Our picture emphasizes the fact that Landseer's artistic skill was not limited to the portrayal of animal life. How natural it was to think of him chiefly as a painter of dogs is illustrated in the familiar witticism of Sydney Smith. Being asked if he was about to sit to Landseer for a portrait, he asked, "Is thy servant a dog that he should do this thing?"

Had not Landseer's tastes gradually limited his work to animal subjects, he might have become well known both for his landscapes and his portraits. He was especially happy in the delineation of children, whose unconscious motions display the same free play of muscle as do the animals. We have seen in our picture of Peace how sympathetically he entered into the heart of childhood.

Two English painters who preceded Landseer are famous for their pictures of children, Sir Joshua Reynolds and Sir Thomas Lawrence. It has not been thought unsuitable to compare Landseer with these great men, in the treatment of child subjects. His works, says a critic,<sup>1</sup> "without the color or subtlety of character of Reynolds or the superfineness of Lawrence, are quite equal to the first in naturalness and to the second in real refinement, and are without the mannerism or affectation of either."

<sup>1</sup> Cosmo Monkhouse.



## XI

### THE SLEEPING BLOODHOUND

IF a universal dog-lover like Landseer could be said to have a preference for any particular kind, it was certainly for the bloodhound. This noble animal is of very ancient origin, known apparently to the Romans, and introduced early in English history into Great Britain. Apparently many gentlemen of Landseer's acquaintance were possessors of fine specimens. One of these we have already seen in the picture of *Suspense*, where the dog's senses are all in intense concentration. Here, by contrast, the *Sleeping Bloodhound* is seen in complete relaxation.

We might almost fancy the picture a sequel to *Suspense*, and carry on our story to another chapter, in which, the knight's wounds being stanch'd, the door is opened and the dog admitted to his master's presence. Quiet having fallen on the household, the hound retires to a corner for a well-deserved nap. He lies on a fur rug spread in front of an ottoman, beside which stands his master's helmet. His fore-legs are stretched out straight before him, his body curled around, his head pushed forward in a position which from a dog's point of view represents solid comfort.

Though asleep he is still on guard ; the painter has conveyed the impression of the dog's latent power, even in repose. Like Rab, in Dr. John Brown's famous story, he is "a sort of compressed Hercules of a dog." As he lies at his ease, we note the characteristics of his kind, — the loose skin, the long soft ears, the long thick tail. Of his most striking quality there is no visible evidence, namely, his exquisite sense of smell. It is this which has made him so valuable to man, both as a companion of his sports and a protector of life and property.

In former times when the resources of government were limited, bloodhounds often served in the useful capacity of a detective force. In the border country between England and Scotland, before the union of the kingdoms, these dogs were kept to maintain safety, and to track criminals. In Cuba they were put on the pursuit of outlaws and fugitives from justice. This explains why the dog has sometimes been called a sleuthhound ; that is, a dog set upon a *sleuth*, or trail.

In our own Southern States bloodhounds were once used to recover runaway slaves, as we may read in "Uncle Tom's Cabin." There have been times, too, when the dog's unique gift of scent has enabled him to find lost children and exhausted travellers, and thus be a benefactor to humanity.

Whatever the task set him, whether for good or ignoble ends, the bloodhound has always fulfilled it with unflagging perseverance and devotion. He is a dog to command both fear and admiration, and





we count ourselves fortunate if we win his good opinion.

The original of the portrait was Countess, the bloodhound of Mr. Jacob Bell, of whom we have also heard as the owner of the bay mare Betty. The dog had long been waiting for a portrait sitting, but the busy painter seemed to have no time for the work. Finally occurred a strange accident which was the immediate cause of the picture. Poor Countess fell one night from a parapet at Mr. Bell's residence, in some unknown way losing her balance, or missing her footing. The distance was between twenty and thirty feet, and the dog was killed. Mr. Bell immediately took the animal to Landseer's studio, and there in an incredibly short time was produced this portrait.

The story explains why the painter chose the unusual theme of a sleeping dog. Ordinarily he delighted in showing the expressiveness of a dog's eye. This being here impossible on account of the model's condition, we have instead a picture which we would not exchange even for *Suspense* or *Dignity and Impudence*. If we have here less of those higher qualities which are brought out in the dog's human relationships, we see the better the purely animal side of his nature.

The union of power with repose is a rare combination in art, and one we associate with Greek sculpture. The picture of the *Sleeping Bloodhound* has what we call plastic qualities. We have a sense of the massive solidity of the dog's body, as if he were

modelled in clay. In this respect the picture should be compared with the Newfoundland dog called the Distinguished Member of the Humane Society, and with the lion of the Nelson monument.

The helmet beside the dog is one of those picturesque accessories which Landseer enjoyed putting into his works. Like the gauntlets in the picture of Suspense, it suggests the knightly deeds of chivalry with which the bloodhound seems appropriately associated. The reflection of light from the polished surface of the metal makes an effective touch in the picture.

It is by no accident that the helmet occupies the place it does ; it is an essential part of the composition, serving precisely the same purpose which the cavalier's hat does in the picture of the King Charles Spaniels. Both compositions gain by this device the necessary height to balance their horizontal lines.

## XII

### THE HUNTED STAG

IN his study of the deer in the Scottish Highlands, Landseer found almost inexhaustible material for his art. In fact, nothing of interest escaped him in the life of this noble animal. If we could have a complete collection of his pictures on this subject, they would set forth the entire story of the deer. The painter, as we have seen, did his hunting with a sketch-book, and brought home, instead of so many head of game, so many pictures with which to delight future generations. Many of these pictures deal with tragic subjects, as in our illustration of a Hunted Stag borne down a mountain torrent with the hounds upon him. The pathetic side of animal life appealed strongly to Landseer's dramatic imagination. He who could see so readily the comic aspects of a situation was equally quick in his appreciation of suffering.

It has been said by a close observer of animal life that no wild animal dies a natural death.<sup>1</sup> Every creature of the woods lives in the midst of perpetual dangers from some one of which, sooner or later, he comes to a violent or tragic end. The rigor of the

<sup>1</sup> Ernest Seton-Thompson in *Wild Animals I have known*.

elements sometimes overcomes him, — rain or snow, heat or cold, flood or avalanche, the falling tree or the crashing rock. It may be that some other animal which is his natural enemy finally falls upon him and destroys him. The most cruel fate of all is when he falls into the power of the sportsman, matching against the wild creature's instincts his wits, his dogs, and his rifle. In such an unequal contest man seldom fails to win.

Deerstalking was long the favorite sport in England, dating from the early days of semi-barbarism, when the only serious pursuits of the rich were war and the chase. The forest laws of the old Norman kings set the punishment for killing a deer, except in the chase, as great as for taking a human life. Large tracts of land were reserved for hunting grounds in districts which might otherwise have been covered with prosperous villages. Down to our own times, a large pack of hounds was maintained by the English crown solely for the use of royal hunting parties. At length, at the beginning of the twentieth century, the new king, Edward VII., has abolished the custom.

It would seem that the deer was well fitted by nature to cope with his enemy the sportsman. His senses are so exquisitely delicate that he detects the approach of the hunter at a great distance. As soon as he takes alarm he flees from the danger, covering the ground in flying leaps with incredible speed. From time to time he pauses on some hilltop to locate anew the position of the enemy.





Fr. Haidtman, photo.

**THE HUNTED STAG**  
*National Gallery, London*

John Andrew & Son, Ltd.



As he begins to tire, he resorts to stratagem as a substitute for speed. Sometimes another deer comes to his aid, taking the track he has made, while he hides in some thicket or flies in a different direction. One of his tricks is to run backward over his course for a number of yards, and then leap aside to start in another way. The story of the Sandhill Stag tells how a deer used this device three times in succession, the last time returning to a thicket near his track from which he could discern his pursuer long before the trail would bring him too near. After this, grown more desperate, the stag circled round till he joined his old track, and then bounded aside to let the hunter follow the cold scent.

When all such artifices fail, the hunted deer's last resort is the water. Plunging into a lake or mountain stream, he swims up the current, taking care not to touch any brush on the bank, lest he leave a scent for the hounds. It is said that he can even hide under the water, leaving only the tip of his nose above the surface.

The stag of our picture has reached the water too late ; already the hounds are upon him. The mass of struggling animals is swept along the current of a mountain stream to an inevitable doom. The hunted creature raises his noble head in his dying agony, seeking to escape his tormentors. Even yet he strikes out in a brave attempt to swim, but the end is only too plain.

The painter's art has set the tragedy very forcibly before us. Behind is a lake, around which rises

a range of high hills. A single break in their outline admits a ray of sunlight into the sombre grandeur of the scene. The narrow stream which issues from the lake falls between huge boulders, in a steep descent. The struggle of the dogs with their prey churns the torrent into foam about the body of the stag.

While we admire the art which can produce such a picture, the subject, like that of War, is too painful for enjoyment. We must turn again to the Monarch of the Glen, and from the contrast of the dying with the living, we enjoy the more the splendid vitality of the animal.

## XIII

### JACK IN OFFICE

IN the time of Landseer a familiar figure about the streets of London was the itinerant dealer in dog's meat. His outfit consisted of a square covered wheelbarrow in which he carried the meat, a basket, a pair of scales, knives, skewers, and similar tools of his trade. His assistant was a dog, whose duty was to guard the meat barrow while the butcher called for orders or delivered his goods. In this capacity a dog would serve even better than a boy, in keeping hungry animals from his master's property. There is a quaint old saying that "it takes a rogue to catch a rogue." The dog's wages were all the meat he could eat, and having satisfied himself to the point of gluttony, there would be no danger of any inroads on the meat from him.

In our picture a butcher has left his barrow standing on the cobble-stone pavement at the corner of the narrow entrance to a square. His dog Jack controls the situation in his absence, and rules with undisputed authority.

Such is the master's confidence in the dog's ability to manage, that he has taken no pains to put the meat away in the barrow. A large cut is left in

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the scale pan, and a basket on the pavement contains some choice bits. Naturally the tempting odor has drawn a number of stray street dogs to the place.

From his elevated position Jack surveys them as a monarch receiving a throng of obsequious courtiers. As a matter of fact he is himself a low mongrel cur, vastly inferior in origin to some of the surrounding dogs. Circumstances having raised him to a position of authority he regards them all with supercilious disdain. A miserable, half starved hound approaches the basket with eyes fixed hungrily on the contents, the tail drooping between the shaking legs, the attitude expressing the most abject wretchedness. He is a canine Uriah Heep professing himself "so 'umble." Behind is a retriever, uplifting a begging paw, and farther away are other eager dogs. A puppy in front has just finished eating, and, still gnawing the skewer, looks up to ask for more.

Not one of them all dares touch the meat, though Jack moves not a muscle to prevent them. It is a question whether an overfed, tight-skinned animal like this would prove a very redoubtable enemy in a fight. Jack's influence, however, is due in no small measure to his sagacious air of importance. Seated on his haunches, he holds between his fore legs the handle of the scales as the insignia of office. A broad collar and a small leather harness show he has to take his own turn in serving another. Ignoring the appeal of the puppy, he turns to the group of



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JACK IN OFFICE  
*South Kensington Museum, London*





larger dogs, regarding them with a contemptuous expression of his half-closed eyes. He has been a keen observer of dog nature, and knows what value to place upon the professions of these fawning creatures.

The situation inevitably suggests corresponding relations in human life. It often happens that a man of inferior qualities is raised to some position of authority which he holds with arrogant assumption. Himself the servant of another, he delights in the exercise of a petty tyranny. He is forthwith surrounded by a throng of flatterers seeking the benefits he has to bestow. It is pitiable to see how some who were originally his superiors humiliate themselves before him. Like the sycophant hound and the imploring retriever, they seem to lose all sense of self-respect.

One can see how easily the picture of Jack in Office could be converted into a caricature, and it is not surprising to learn that it has been used in England as a political cartoon. American politics might also produce many a parallel situation. The party boss in a municipal government holding petty appointments in his control is a veritable Jack in Office surrounded by his followers.

The humor of the picture is, as we see, a trifle keener than in Dignity and Impudence. Arrogance and sycophancy are such despicable qualities, whether in dog or man, that they are held up not only for our laughter but for our contempt.

As may be inferred from our previous illustra-

tions, the greater number of Landseer's dog subjects were drawn from animals of the finer breeds. Jack in Office is unique in our collection as dealing with the commoner animals of the street. Even here, however, the painter found material for his favorite theme of the dog's fidelity to his master. Jack is, as it were, the butcher's business partner, sharing alike in his labors and his gains. As we are to see again in our next picture, the dog which is made the companion of daily labor is even more to his master than one which is merely a playmate.

It is instructive to examine one by one the details of the composition, which the painter has rendered with much technical skill. The vista of the square at the end of the alley is a pleasant feature of the composition, giving a more spacious background to the group.

## XIV

### THE HIGHLAND SHEPHERD'S CHIEF MOURNER

WHILE the mountains of the Scottish Highlands are haunted by deer, the valleys are the pasture ground for large flocks of sheep. Here our painter, Landseer, made the acquaintance of two unique characters, the Highland shepherd and his dog. In former times the shepherds of Scotland were no ordinary men. The loneliness of the life in these wilds left an impress upon their nature, making it stern and serious. Not infrequently great readers were found among them, and even poets. The Ettrick shepherd James Hogg was one of Scotland's first men of letters.

The poet Wordsworth, whose boyhood was passed in the north of England, describes in "The Prelude" his admiration for the shepherds of that region : —

"There, 't is the shepherd's task the winter long  
To wait upon the storms : of their approach  
Sagacious, into sheltering coves he drives  
His flock, and thither from the homestead bears  
A toilsome burden up the craggy ways,  
And deals it out, their regular nourishment  
Strewn on the frozen snow. And when the spring  
Looks out, and all the pastures dance with lambs,  
And when the flock, with warmer weather, climbs

Higher and higher, him his office leads  
To watch their goings, whatsoever track  
The wanderers choose.

. . . . .  
A rambling schoolboy, thus  
I felt his presence in his own domain,  
As of a lord and master, or a power,  
Or genius, under Nature, under God,  
Presiding ; and severest solitude  
Had more commanding looks when he was there."

The shepherd would be helpless without his dog, the collie, whose astuteness and skill can hardly be overstated. The trained sheep dog learns to know every individual member of the flock, so that if a straggler goes beyond bounds, he will reclaim it ; if an intruder enters he will drive it out. When the flock is to be led home, he gathers the scattered portions into a compact body and keeps them in the way. A sagacious dog belonging to Hogg once amazed his master by gathering together a flock of seven hundred lambs which had broken up at midnight and scattered in three directions.

The collie is fitted by nature with special qualifications for his peculiar work. His neck is long and arched, that he may put his nose well to the ground and stretch it when running. His half pricked ears are the best possible for distinguishing sounds at a distance, and the part that falls over protects the inner ear from the rain. His thick coat is proof against rain, snow, or wind, and the heavy mane shields the most vulnerable part of his chest, like a natural lung protector. With bare hind legs, long and springy, he can make his way easily in the



John Andrew & Son, So.

THE HIGHLAND SHEPHERD'S CHIEF MOURNER



heather. The long, tapering muzzle gives a peculiarly intelligent look to the face. An authority on dogs says, "There is, if the expression may be used, a philosophic look about him which shows thought, patience, energy, and vigilance."

The shepherd and his dog are constant companions from dawn to sunset, sharing the responsibilities of their charge. Common hardships seem to knit the friendship, and the tie between them is unusually close. We can easily understand that a faithful dog deprived of his master would mourn him deeply. Such grief is the subject of our picture, *The Highland Shepherd's Chief Mourner*.

An old shepherd living alone in his rude cottage has thrown down his hat and staff for the last time. His neighbors have prepared his body for decent burial, the coffin has been closed and nailed, and now stands on the trestles ready for removal. The shepherd's plaid has been laid over it as a sort of pall, and a bit of green is added by some reverent hand. For the moment the house is deserted, and the dog is left alone with all that represents his master's life to him. His mute grief is intensely pathetic; speech could not express more plainly his utter despair.

A beautiful description by Ruskin suggests the important points to notice in the picture,—"the close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head laid close and motionless upon its folds,

the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion or change in the trance of agony since the last blow was struck on the coffin-lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life — how unwatched the departure of him who is now laid solitary in his sleep.”

The critic shows that the skill with which the painting is executed, remarkable as it is, is not so great a thing to praise the painter for as the imagination which could conceive so pathetic a scene. The picture is, he says, “one of the most perfect poems which modern times have seen.”

The incident which Landseer imagined has doubtless many a parallel in actual life. There is a story of a traveller who was killed by a fall from a precipice near Mt. Helvellyn. Three months later his remains were discovered, watched over by the faithful dog. Scott’s poem “Helvellyn” commemorates the incident,<sup>1</sup> and the line telling how —

“Faithful in death, his mute favorite attended,”

expresses well the spirit of our picture.

<sup>1</sup> Wordsworth’s verses on Fidelity apparently refer to the same story.



## XV

### A LION OF THE NELSON MONUMENT

OUR conception of the range of Landseer's art would be quite inadequate if we failed to notice his studies of the lion. Though his works on this subject were not numerous, he was all his life greatly interested in the noble animal called the king of beasts. As a boy, he used to visit a certain menagerie called Exeter Change, and make drawings of the beasts there. A drawing of a Senegal lion, made here at the age of nine, is very creditable. The same menagerie furnished, many years later, the material for his first serious lion study. One of the animals having died, Landseer obtained the body for dissection. His methods of work were always thorough. He believed that it was only by mastering an animal's anatomy that a painter could faithfully reproduce its motions and attitudes. The result of his studies on this occasion was an interesting series of pictures, — A Lion disturbed at his Repast, A Lion enjoying his Repast, and A Prowling Lion.

Naturally opportunities for dissecting lions were not frequent, and the painter had to bide his time for further studies. A friend who could help him

in this respect was Mr. Mitchell, secretary of the Zoölogical Society. Whenever the secretary happened to have a dead lion on his hands, he offered Landseer the first chance to obtain it. An amusing story is told of one of Mr. Mitchell's efforts in his friend's behalf. A company of guests was gathered one evening at Landseer's house, when suddenly a man servant appeared at the drawing-room door, and quietly asked, "Did you order a lion, sir?" The inquiry was made in a matter-of-fact tone, precisely as if ordering lions were an every-day affair, like ordering a rib of beef, or a leg of mutton. There was a sensation among the guests, and much merriment was caused by their pretended alarm. Tradition says that Charles Dickens was of the party, and it was he who often told the story afterwards. As it proved, Mr. Mitchell had sent the painter a lion which had died that day in the Zoölogical Garden of Regent's Park.

In 1859 Landseer received an important commission from the English government requiring all his knowledge of the lion. His task was to model some lions to ornament the Nelson monument in Trafalgar Square, London. This monument had been erected more than fifteen years before (1843), in memory of the admiral under whose leadership the English fleet had won their victory off Cape Trafalgar, October 21, 1805. It consisted of a tall granite column surmounted by a statue of Nelson. To make the base of the column more imposing, it now seemed desirable to place colossal bronze figures of lions at the four corners.



Fr. Han'itseng, photo.

A LION OF THE NELSON MONUMENT  
*Trafalgar Square, London*

John Andrew & Son, So.



With characteristic thoroughness, the artist made his preparatory studies. Two of these are rough sketches on canvas in the National Gallery of London, and show distinctly the original data for his final conception. Apparently they are studies from menagerie animals. One is in profile, showing the beast as he creeps in snarling discontent within the limited area of his cage. The other sketch has caught the attitude of the animal lifting his head to scan an approaching visitor. In these two studies, Landseer obtained the proper proportions of the side face, from nosetip to ear, and the length of the front face, from the crest of the mane to the lower jaw. They also show completely the manner in which the mane grows, both along the back and on each side the face.

It could not be expected that a man who had been all his life a painter would immediately acquire proficiency as a sculptor. Landseer had his lions under way nearly ten years, and in the mean time practised himself in the new art by modelling the figure of a stag. Certain qualities of sculpture he had already shown in some of his paintings. The pose of the Newfoundland dog called *A Distinguished Member of the Humane Society* is conceived in the spirit of plastic art. So also is *The Sleeping Bloodhound*. When it came, therefore, to modelling a figure, the artist understood well how to secure a monumental pose. In this point his work is especially successful.

The lion lies in a grand, majestic attitude. The

mane rises like a crown on his brow, and falls in splendid masses on either side his head. The mouth is open, and the expression a little mild for dignity. One is reminded of the tamed spirit of the menagerie captive rather than of the proud majesty of the animal in his native wilds. A work of this sort must necessarily have a certain stiffness and conventionality which we should not like in a painting.

It is said that Landseer modelled only a single figure, and the others were cast from the same model with slight variations. When at last the work was completed, the colossal figures were mounted on huge pedestals radiating diagonally from the four corners of the square base of the monument. .

## XVI

### THE CONNOISSEURS

THE story of Landseer's art career was a series of continuous successes from his precocious boyhood to his honored old age. He was an exhibitor at the Royal Academy when he was in his teens, and early in his twenties he was successful enough in his profession to set up an establishment of his own. He then took a small house in a pleasant part of London known as St. John's Wood, and fitted up the barn into a studio. The place was called Maida Villa, as a compliment to the famous staghound which was Sir Walter Scott's favorite dog. Here Landseer lived, like Sir Walter himself, surrounded by dogs. He never married, and his sister, Mrs. Mackenzie, was for many years his housekeeper.

His life was, of course, a very busy one, filled with commissions which came much more rapidly than he could execute them. His house was enlarged as his means permitted, and became a delightful resort for many favored guests. The painter was of a frank nature, genial and kindly among his friends, witty in conversation, and a clever mimic. An invitation to one of his parties was a privilege. Many were the distinguished patrons who visited

his studio ; even the royal carriages were sometimes seen standing at the door of Maida Villa.

His work was duly rewarded with the proper honors. At the age of twenty-eight, the painter was elected to membership in the Royal Academy, and twenty years later he was knighted. Thereafter he was known as Sir Edwin Landseer, probably the most popular painter of his day.

He is described as a man of heavy figure, six feet in height, with a weather-beaten countenance. He used to wear a sober gray tweed suit, and had the general appearance of an English country gentleman. His movements were quick and energetic.

Our portrait shows him at the age of sixty-two, when his beard was white. His face is attractive because of the kindly expression, but it is by no means handsome. The redeeming feature is the high broad forehead, the sign of the fine poetic temperament of which so many of his works are proof.

It was characteristic of Landseer to paint his portrait with his dogs. Neither the man nor his art can be separated from the animal to which he devoted his best gifts. The dogs give the title to the picture, and with the genial humor natural to the painter, he represents himself as the subject of their criticism. Holding his sketch-book across his knees, he appears to be making a pencil study of some dog subject, while over each shoulder peers the grave face of a canine "Connoisseur." The dog at the painter's right seems to express approval, while his



more critical comrade on the other side reserves judgment till the picture is completed.

It would appear that Landseer's dog pictures were faithful enough to satisfy the judgment of the originals. "We cannot help believing," writes an admiring critic,<sup>1</sup> "that the manner in which Landseer drew the forms and expressed the character of the canine race would have been rewarded with the gratitude, if not the full satisfaction of such a critic. . . . On the whole, seeing that he was but a man [the Connoisseurs] must, we fancy, have allowed that he was a good artist, a fair judge of character, and meant kindly by them."

The honors bestowed upon Landseer culminated at the time of his death in the magnificent funeral ceremonies attending his burial at St. Paul's Church, London. His body was laid near those of Sir Joshua Reynolds, Turner, Fuseli, and other famous English painters. In the memorial sermon following the funeral, the painter's character was fittingly summed up in a few lines from Coleridge's "Ancient Mariner."

"He prayeth well who loveth well  
Both man and bird and beast,

"He prayeth best who loveth best  
All things, both great and small,  
For the dear God who loveth us  
He made and loveth all."

<sup>1</sup> Cosmo Monkhouse.

**The Riverside Press**

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*Oliver Wendell Holmes.*

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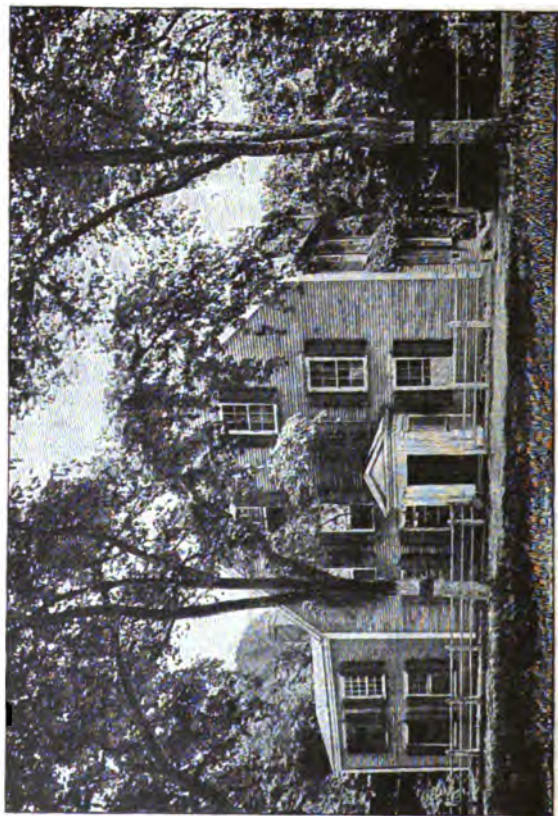
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December, 1901

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# Correggio

BY ESTELLE M. HURL

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Pictures  
With Introduction and  
Interpretation*

HOUGHTON, MIFFLIN AND COMPANY  
BOSTON, NEW YORK, AND CHICAGO  
THE RIVERSIDE PRESS, CAMBRIDGE

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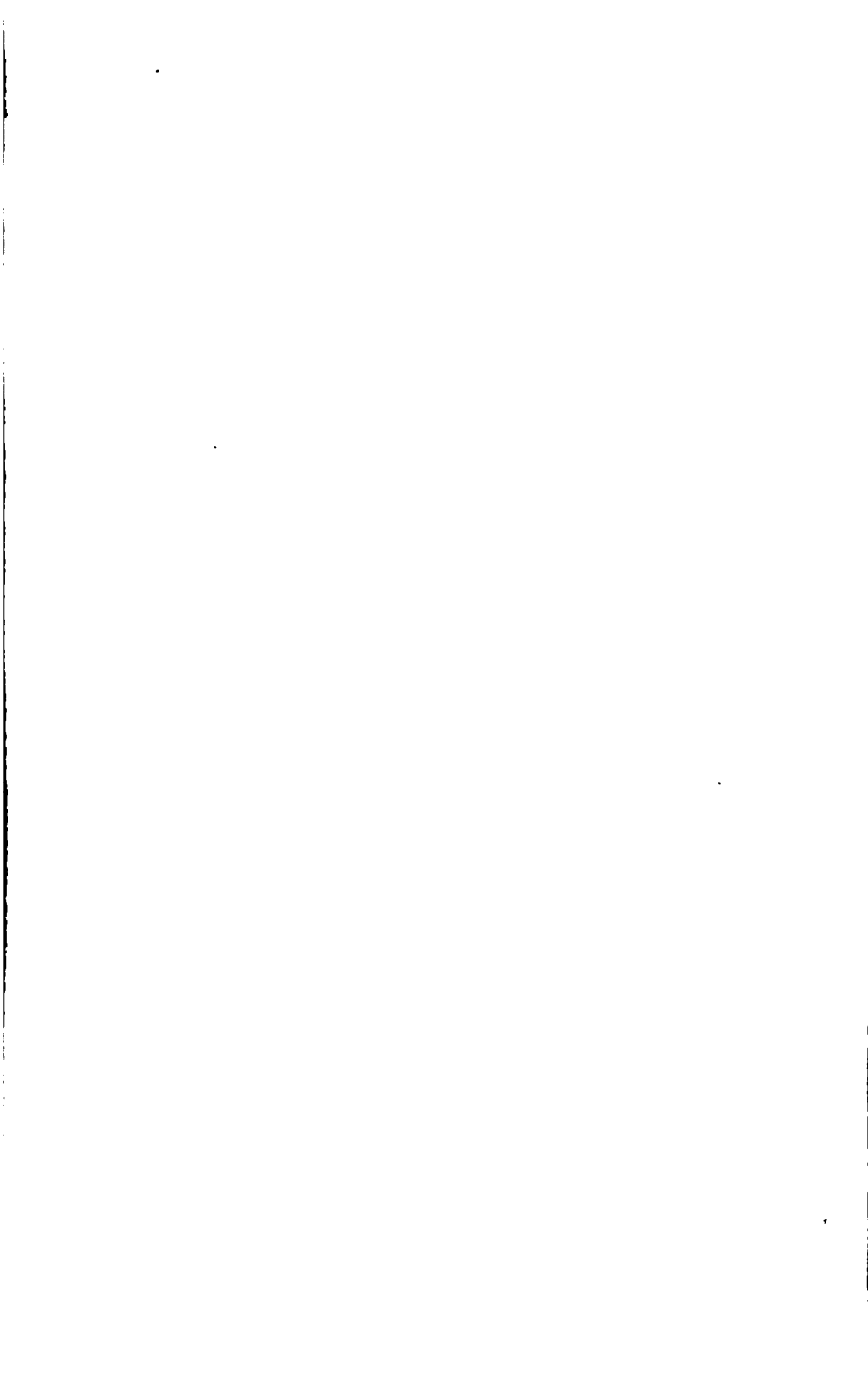
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A SUPPOSED PORTRAIT OF CORREGGIO  
*Parma Gallery*

**The Riverside Art Series**

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# **CORREGGIO**

**A COLLECTION OF FIFTEEN PICTURES  
AND A SUPPOSED PORTRAIT OF THE  
PAINTER, WITH INTRODUCTION  
AND INTERPRETATION**

**BY**

**ESTELLE M. HURLL**



**BOSTON AND NEW YORK  
HOUGHTON, MIFFLIN AND COMPANY  
The Riverside Press, Cambridge  
1901**

1902, June 13.  
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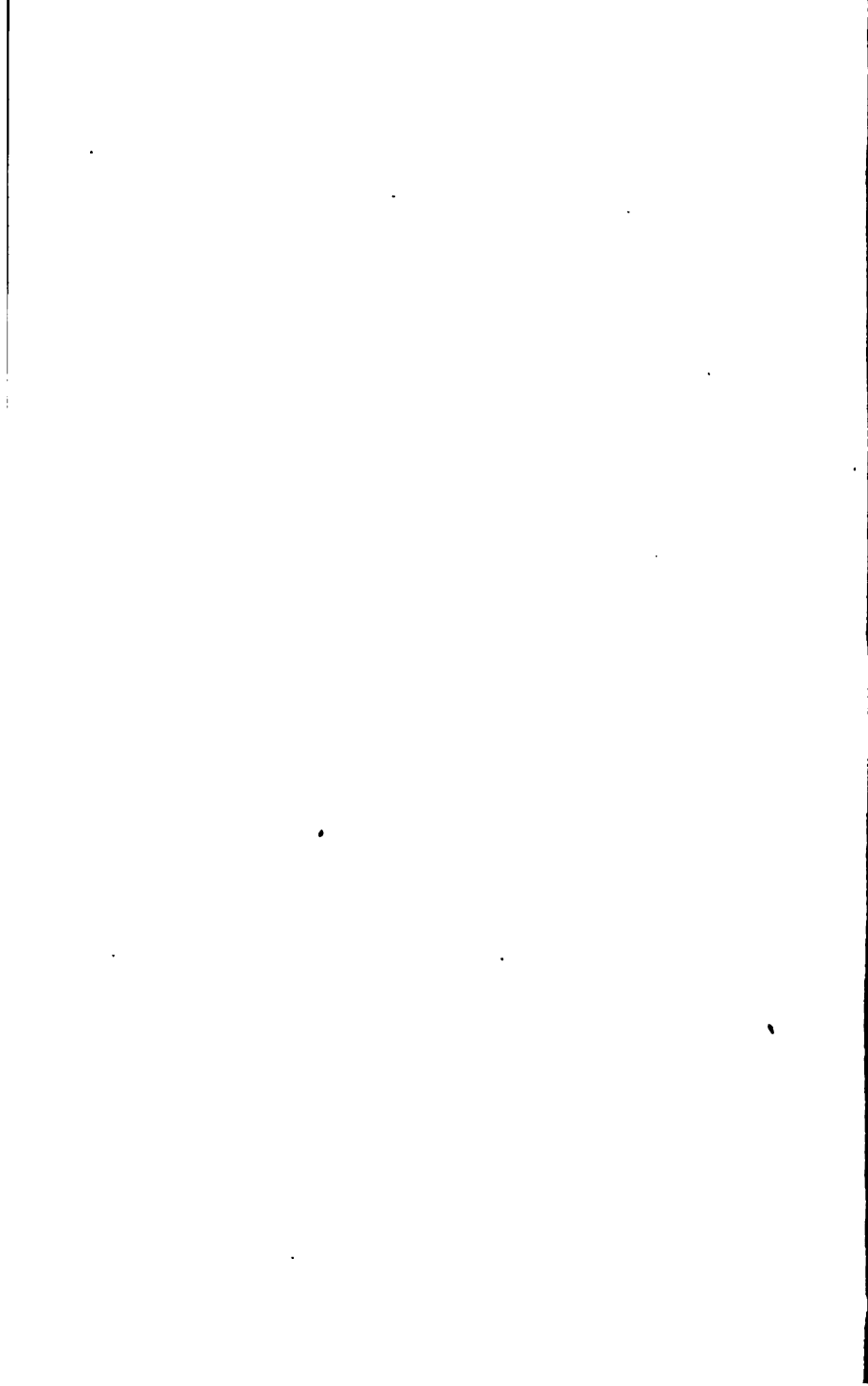
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## PREFACE

To the general public the works of Correggio are much less familiar than those of other Italian painters. Parma lies outside the route of the ordinary tourist, and the treasures of its gallery and churches are still unsuspected by many. It is hoped that this little collection of pictures may arouse a new interest in the great Emilian. The selections are about equally divided between the frescoes of Parma and the easel paintings scattered through the various European galleries.

ESTELLE M. HURLL.

NEW BEDFORD, MASS.  
*December, 1901.*



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Picture from Photograph of the original painting	

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## INTRODUCTION

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### I. ON CORREGGIO'S CHARACTER AS AN ARTIST.

THE art of Correggio was very justly summed up by his first biographer, Vasari. After pointing out that in the matter of drawing and composition the artist would scarcely have won a reputation, the writer goes on to say: "To Correggio belongs the great praise of having attained the highest point of perfection in coloring, whether his works were executed in oil or in fresco." In another place he writes, "No artist has handled the colors more effectually than himself, nor has any painted with a more charming manner or given a more perfect relief to his figures." Color and chiaroscuro were undoubtedly, as Vasari indicates, the two features of his art in which Correggio achieved his highest triumphs, and if some others had equalled or even surpassed him in the first point, none before him had ever solved so completely the problems of light and shadow.

Not only did he understand how to throw the separate figures of the picture into relief, giving them actual bodily existence, but he mastered as well the disposition of light and shade in the whole composition. To quote Burckhardt, "In Correggio first, chiaroscuro becomes essential to the general expression of a pictorially combined whole; the stream of lights and reflections gives exactly the right expression to the special moment in nature."

The quality of Correggio's artistic temperament was

essentially joyous.<sup>1</sup> The beings of his creation delight in life and movement; their faces are wreathed with perpetual smiles. Hence childhood and youth were the painter's favorite subjects. The subtleties of character study did not interest him; and for this reason he failed in representing old age. He was perhaps at his best among that race of sprites which his own imagination invented, creatures without a sense of responsibility, glad merely to be alive.

This temperament explains why the artist contented himself with so little variety in his types. We need not wonder at the monotony of the Madonna's face. She is happy, and this is all the painter required of her psychically. He took no thought even to make her beautiful: the tribute he offered her was the technical excellence of his art, — the exquisite color with which he painted flesh and drapery, the modulations of light playing over cheek and neck. With hair and hands he took especial pains, and these features often redeem otherwise unattractive figures.

In his predilection for happy subjects Correggio reminds us of Raphael. The two men shrank equally from the painful. But where the Umbrian's ideal of happiness was tranquil and serene, Correggio's was exuberant and ecstatic. Raphael indeed was almost Greek in his sense of repose, while Correggio had a passion for motion. "He divines, knows and paints the finest movements of nervous life," says Burckhardt.

Even when he sought to portray a figure in stable equilibrium, he unwittingly gave it a wavering pose; witness the insecurity of Joseph in the Madonna della Scodella, and of St. Jerome in the Madonna bearing his name. Usually he preferred some momentary attitude caught in

<sup>1</sup> Tradition says that the temperament of the man himself was exactly the reverse of that of the artist, being timid and melancholy.

the midst of action. In this characteristic the painter was allied to Michelangelo, the keynote of whose art is action.

It is a curious fact that two artists of such opposed natures — the one so light-hearted, the other burdened with the prophet's spirit — should have so much in common in their decorative methods. Both understood the decorative value of the nude, and found their supreme delight in bodily motion. In a common zeal for exploiting the manifold possibilities of the human figure, the two fell into similar errors of exaggeration. In point of design Correggio cannot be compared with Michelangelo. He was utterly incapable of the sweeping lines characteristic of the great Florentine. He seldom achieved any success in the flow of drapery, and often his disposition of folds is very clumsy.

It is interesting to fancy what Correggio's art might have been had he been free to choose his own subjects. Limited, as he was, in his most important commissions, to the well-worn cycle of ecclesiastical themes, he could not work out all the possibilities of his genius. Nevertheless, he infused into the old themes an altogether new spirit, the spirit of his own individuality. It is a spirit which we call distinctly modern, yet it is as old as paganism.

Among the works of the old Italian masters, Correggio's art is so anomalous that it has inevitably called forth detractors. What to his admirers is mere childlike sweetness is condemned as "sentimentality," innocent playfulness as "frivolity," exuberance of vitality as "sensuality." Certainly there is nothing didactic in his art. "Space and light and motion were what Antonio Allegri of Correggio most longed to express,"<sup>1</sup> and to these aims he subordinated all motives of spiritual significance. One of his severest critics (Burckhardt) has conceded that "he

<sup>1</sup> E. H. Blashfield in *Italian Cities*.

is the first to represent entirely and completely the reality of genuine nature." He, then, who is a lover of genuine nature in her most subtle beauties of "space and light and motion," cannot fail to delight in Correggio.

## II. ON BOOKS OF REFERENCE.

The first biographer of Correggio was Vasari, in whose "Lives of the Painters, Sculptors, and Architects" is included a brief account of this painter. The student should read this work in the last edition annotated by E. H. and E. W. Blashfield and A. A. Hopkins. Passing over the studies of the intervening critics, Julius Meyer's biography may be mentioned next, as an authoritative work, practically alone in the field for some twenty-five years. This was translated from the German by M. C. Heaton, and published in London in 1876. Finally, the recent biography by Signor Corrado Ricci (translated from the Italian by Florence Simmonds, and published in 1896) may be considered almost definitive. It is issued in a single large volume, profusely illustrated. The author is the director of the galleries of Parma, and has had every opportunity for the study of Correggio's works and the examination of documents bearing upon his life.

General handbooks of Italian art giving sketches of Correggio's life and work are Kugler's "Handbook of the Italian Schools," revised by A. H. Layard, and Mrs. Jameson's "Early Italian Painters," revised by Estelle M. Hurl.

For a critical estimate of the art of Correggio a chapter in Burckhardt's "Cicerone" is interesting reading, but the book is out of print and available only in large libraries. In "Italian Cities," by E. H. and E. W. Blashfield, a delightful chapter on Parma describes Correggio's works and analyzes his art methods. Morelli's "Italian Painters"

contains in various places some exceedingly important contributions to the criticism of Correggio's works. The author's repudiation of the authenticity of the Reading Magdalen of the Dresden Gallery has been accepted by all subsequent writers.

Comments on Correggio are found in Symonds's volume on "The Fine Arts" in the series "The Renaissance in Italy," and are also scattered through the pages of Ruskin's "Modern Painters" and Hazlitt's "Essays on the Fine Arts." The volume on Correggio in the series "Great Masters in Painting and Sculpture" is valuable chiefly for a complete list of Correggio's works. The text is based on Ricci.<sup>1</sup>

### III. HISTORICAL DIRECTORY OF THE PICTURES OF THIS COLLECTION.

*Portrait frontispiece.* From a photograph of an alleged portrait of Correggio in the Parma Gallery.

1. *The Holy Night. (La Notte.)* (Detail.) Painted at the order of Alberto Pratoneri for the altar of his chapel in the church of S. Prospero, Reggio. Agreement signed October 10, 1522. Stolen from the church May, 1640, and taken to Modena. Now in the Dresden Gallery. Size of whole picture: 8 ft. 5 in. by 6 ft. 2 in.

2. *St. Catherine Reading.* Conjectural date, 1526-1528. In Hampton Court Gallery. Size: 2 ft. 1 in. by 1 ft. 8 in.

3. *The Marriage of St. Catherine.* Date, according to Meyer, 1517-1519; according to Ricci, after 1522. Painted for the Grillenzoni family of Modena. After several transfers it came into the possession of Cardinal Mazarin, from whose heirs it was acquired for Louis XIV.'s

<sup>1</sup> As this book goes to press Bernard Berenson's "The Study and Criticism of Italian Art" makes its appearance. A portion of it is devoted to the study of Correggio.

collection and hence became a permanent possession of the Louvre Gallery, Paris. Size: 3 ft. 5½ in. by 3 ft. 4 in.

4 and 5. *Ceiling Decoration*, and *Diana*, in the Sala del Pergolata, Convent of S. Paolo, Parma. Frescoes painted in 1518.

6, 7, and 8. *St. John the Evangelist*, *St. John and St. Augustine*, *St. Mark and St. Jerome*. Frescoes in the church of S. Giovanni Evangelista, Parma. Painted 1520-1525.

9. *The Rest on the Return from Egypt*. (*La Madonna della Scodella*.) According to Pungileoni painted 1527-1528; according to Ricci, 1529-1530. The frame containing the picture is supposed to have been designed by Correggio himself. It bears the date 1530, when the picture was placed in the church of S. Sepolcro, Parma. Taken as French booty in 1796, but returned to Parma in 1816. Now in the Parma Gallery. Size: 7 ft. 3 in. by 4 ft. 6 in.

10. *Ecce Homo*. According to Ricci, painted during a visit to Correggio, 1521-1522; probably first belonged to the Counts Prati, of Parma. In the seventeenth century there were three pictures of the subject in Italy claiming to be the original. This picture was formerly in the Colonna family; now in the National Gallery, London. Size: 3 ft. 2½ in. by 2 ft. 7½ in.

11 and 12. *Apostles and Genii*, and *St. John the Baptist*. Frescoes in the Cathedral of Parma. Painted 1524-1530.

13. *Christ appearing to Mary Magdalene in the Garden*. (*Noli me tangere*.) Assigned by Ricci to 1524-1526. Described by Vasari as the property of the Ercolani family of Bologna. Passing from one owner to another, it was finally presented to Philip IV. of Spain, and is now in the Prado Gallery, Madrid. Size: 1 ft. 3½ in. by 1 ft. 6½ in.

14. *The Madonna of St. Jerome. (Il Giorno.)* Ordered in 1523 by Donna Briseide Colla, for the church of S. Antonio, Parma. Painted 1527-1528, according to Ricci. After the destruction of this church it was placed in the Cathedral for safety. Seized by Napoleon in 1796. Finally returned to Parma, and now in the Parma Gallery. Size: 4 ft. 8 in. by 6 ft. 10 in.

15. *Cupid sharpening his Arrow. (Detail of Danaë.)* Ordered (1530-1533) by Federigo II., Duke of Mantua, as a gift for the Emperor Charles V. After passing through many hands it came in 1823 into the possession of the Borghese family, and is now in the Borghese Gallery, Rome. Size of whole picture, 5 ft. 4 in. by 6 ft. 5 in.

#### IV. OUTLINE TABLE OF THE PRINCIPAL EVENTS IN CORREGGIO'S LIFE.

*Compiled from Ricci's Correggio, to which the references to pages apply.*

1494. Antonio Allegri born at Correggio.

1511-1513. Probably in Mantua (p. 69).

1515. Madonna of St. Francis (p. 94).

1518. In Parma executing the frescoes of San Paolo, April-December (p. 152).

1520. Invitation to Parma from the Benedictines (p. 153). Marriage with Girolama Merlini (p. 185).

1520-1525. At work on frescoes of S. Giovanni Evangelista, Parma, with interruptions as noted below (pp. 189-195).

July, 1521-Spring, 1522. In Correggio (pp. 194, 195), and probable execution of the Ecce Homo, Christ in Garden, and Noli me tangere (p. 226).

1521. Birth of son Pomponio, September 3 (p. 185).

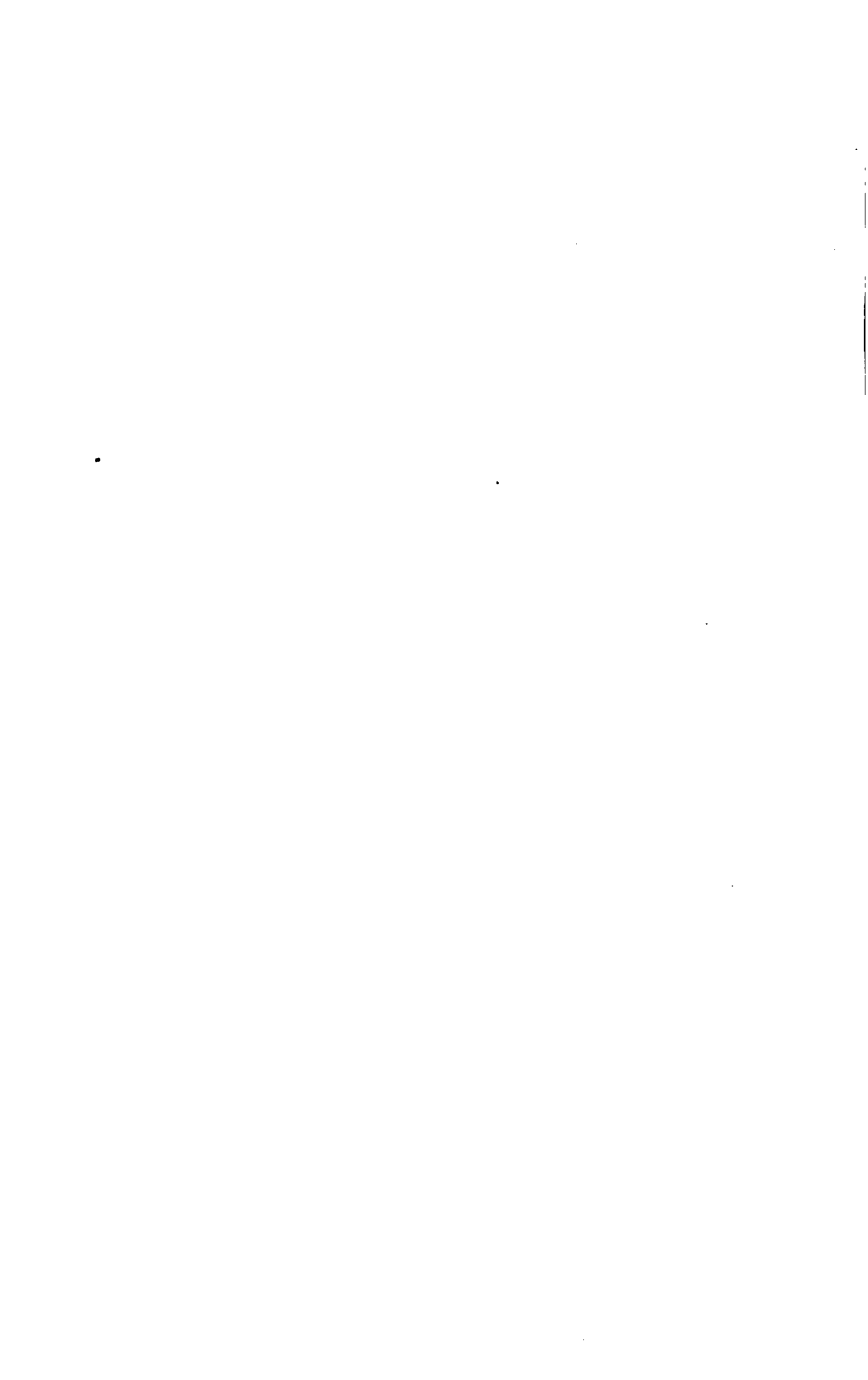
- 1522. Visit to Reggio and commission for the Nativity (La Notte) October (pp. 195, 294). Commission for frescoes of Parma Cathedral, November (p. 250).
- 1523. Visit in Correggio (p. 195). Order for Madonna of St. Jerome (p. 278).
- 1524. Last payment for frescoes of S. Giovanni (p. 190). Birth of daughter Francesca Letizia, December 6 (p. 185).
- 1524-1530. Work on frescoes of the Parma Cathedral, interrupted by visits to Correggio, as noted below (p. 273).
- 1525. Visits to Correggio in February and August (p. 274). Madonna of St. Sebastian painted for Confraternity of St. Sebastian at Modena (p. 275).
- 1526. Birth of daughter Caterina Lucrezia (p. 185).
- 1527. Visits in Correggio (p. 274).
- Circa 1528. Birth of daughter Anna Geria (p. 185).
- 1528. Visit in Correggio in summer (p. 274).
- 1529. Death of wife (p. 185).
- 1530-1534. In Correggio (p. 307). Mythological pictures for Federigo Gonzaga (p. 311).
- 1534. Death of Allegri, March 5 (p. 326).

#### V. LIST OF CONTEMPORARY ITALIAN PAINTERS.

- Vincenzo Catena, Venetian, 1470-1532.
- Michelangelo, Florentine, 1475-1564.
- Lorenzo Lotto, Venetian, circa 1476-1555.
- Bazzi (Il Sodoma), Sienese, 1477-1549.
- Giorgione, Venetian, 1477-1510.
- Titian, Venetian, 1477-1576.
- Palma Vecchio, Venetian, 1480-1528.
- Lotto, Venetian, 1480-1558.



- Raphael, Umbrian, 1483-1520.  
Pordenone, Venetian, 1484-1539.  
Bagnacavallo, Bolognese, 1484-1542.  
Gaudenzio Ferrari, Milanese, 1484-1549.  
Sebastian del Piombo, Venetian, 1485-1547.  
Andrea del Sarto, Florentine, 1486-1531.  
Bonifazio Veneziano, Venetian, circa 1490-1540.  
Cima da Conegliano, Venetian, 1493-1517.  
Pontormo, Florentine, 1493-1558.  
Moretto, Brescian, 1500-1547.  
Bronzino, Florentine, 1502-1572.  
Basaiti, Venetian, first record, 1503-last record, 1520.



# I

## THE HOLY NIGHT (LA NOTTE)

(Detail)

IN the northern part of Italy is the little town of Correggio, which gave its name to the painter whose works we are to study. His real name was Antonio Allegri, but in the sixteenth century a man would often be called by a nickname referring to some peculiarity, or to his birthplace. When Allegri went to Parma he was known as Antonio da Correggio, that is, Antonio from Correggio, and the name was then shortened to Correggio.

A large part of Correggio's work was mural decoration, painted on the surface of the plastered wall. Besides such frescoes he painted many separate pictures, mostly of sacred subjects to be hung over the altars of churches. The choice of subjects was much more limited in his day than now, and, with the exception of a few mythological paintings, all Correggio's themes were religious. The subject most often called for was that of the Madonna and Child. Madonna is the word, meaning literally My Lady, used by the Italians when speaking of Mary, the mother of Jesus. The Madonna and Child is then a picture of the mother Mary holding the Christ-child.

Our illustration is from such a picture called "La Notte," the Italian for The Night. The night meant by the title is that on which Jesus was born in Bethlehem of Judæa. It was at a time known in history as the Augustan Age, when Rome was the great world-power. Judæa was only an obscure province of the vast Roman Empire, but here was the origin of the influence which was to shape later history. The coming of Jesus brought a new force into the world.

The story of his infancy has been made familiar by the four Evangelists. He was born in surroundings which, in Roman eyes, were fit only for slaves. Mary and Joseph had come up from their own home to Bethlehem to pay the taxes exacted at Rome. The town was full of people on the same errand, and "there was no room for them in the inn." So it came about that the new-born babe was wrapped in swaddling clothes and laid in a manger used for feeding cattle.

While he lay in this strange cradle his birth was made known by a vision of angels to some shepherds on the neighboring hillsides. At once they betook themselves joyfully to Bethlehem, the first to do honor to the new-born king. These homely visitors are gathered about the manger in Correggio's picture. The dark night is without, but a dazzling white light shines from the Holy Child.

Our illustration shows only the centre of the picture, where the mother leans over her babe. The little form lies on a bundle of hay, completely encircled by her arms. The bend of her elbow makes



From carbon print by Braus, Clément & Co.

John Andrew & Son, So.

THE HOLY NIGHT (DETAIL)

*Dresden Gallery*



a soft pillow for his head ; her hand holds him fast in the snug nest. With brooding tenderness she regards the sleeping child.

A white cloth is wrapped loosely about the baby's body — the swaddling band, which, when tightly drawn, is to hold the figure straight. The fingers of one hand peep out from the folds, and one little foot is free. For the rest we see only the downy top of the baby's head and one plump shoulder. The little figure glows like an incandescent body, and the mother's face is lighted as if she were bending over a fire. It is a girlish face, for we are told that Mary was a very young mother. The cares of life have not yet touched the smooth brow. In her happiness she smiles fondly upon her new treasure.

We have no authentic description of Mary, the mother of Jesus, but it is pleasant to try to picture her in imagination. As her character was a model of womanliness, it is natural to believe her face correspondingly beautiful. The old masters spent their lives in seeking an ideal worthy of the subject, and each one conceived her according to his own standards of beauty. Correggio's chief care was for the hair and hands, which he painted, as we see here, with exquisite skill. He was usually less interested in the other features, and the Madonna of our picture is exceptionally lovely among his works of this kind.

The picture of *La Notte* illustrates very strikingly an artistic quality for which Correggio is famous. This is *chiaroscuro*, or the art of light and shadow, — the art by which the objects and figures of a

leaving her heir to his kingdom. A parliament was convened, and the young queen was crowned with great solemnity. Then arose a committee of lords and commons, petitioning her to allow them to seek some noble knight or prince to marry her and defend the kingdom. Now Catherine had secretly resolved not to marry, but she answered with a wisdom not learned altogether from books. She agreed to marry if they would bring her a bridegroom possessing certain qualifications which she knew were impossible to fulfil. This silenced the counsellors, and she continued to reign alone.

In the course of time Queen Catherine became a Christian and devoted herself to works of religion and charity. Under her teaching many of her people were converted to the faith. It was a happy kingdom until the Emperor Maxentius chanced to visit the royal city. He was a tyrant who persecuted Christians. Upon his arrival he ordered public sacrifices to idols, and all who would not join in the heathen ceremony were slain. Then Catherine went boldly to meet the emperor and set forth to him the errors of paganism. Though confounded by her eloquence he was not to be convinced by the words of a mere woman. Accordingly he summoned from divers provinces fifty masters "which surmounted all mortal men in worldly wisdom." They were to hold a discussion with the queen and put her to confusion. For all their arguments, however, Catherine had an answer. So complete was her victory that the entire company declared themselves Christians. The angry emperor





Francis Ellis and W. Hayward, London, photo.

John Andrew & Son, So.

ST. CATHERINE READING  
*Hampton Court Gallery, London*



caused them all to be burned and cast Catherine into prison.

Even here she continued her good works, converting the empress and a prince who came to visit her. A new torment was then devised for her. Iron wheels were made, bound with sharp razors, and she was placed between these while they were turned in opposite directions. "And anon as this blessed virgin was set in this torment, the angel of the Lord brake the wheels by so great force that it slew four thousand paynims." Maxentius then commanded that she should be beheaded, and St. Catherine went cheerfully to her death.

Other virgin martyrs may have been as good and as beautiful as St. Catherine, but none were so wise. We know her in our picture by the book she holds. Eager to acquire all the treasures of knowledge, she fixes her eyes on the page, absorbed in her occupation. Already she has read more than half the thick volume, smiling with quiet enjoyment as she reads. There is little in the face to suggest the scholar or the bookworm. Were this a modern picture, we should fancy it a young lady reading her favorite poet. As it is, however, we must believe that the book is some work by Plato or another of the ancient writers whom St. Catherine could quote so readily. We need not wonder that she does not knit her brow over any difficult passages. What might be hard for another to grasp is perfectly clear to her understanding.

The beautiful hair coiled over her head is the only

coronet the princess wears. There is no sign of her royalty, and we may infer that the picture represents her in those early days of girlhood before the cares of government were laid on the young shoulders. As we study the position of the figure we see that the left arm rests on the rim of a wheel, making a support for the hand holding the book. The wheel is the emblem most frequently associated with St. Catherine, as the reminder of the tortures inflicted by Maxentius. The palm branch caught in the fingers of the left hand is the symbol used alike for all the martyrs. The reference is to that passage in the book of Revelation which describes the saints standing before the throne "with palms in their hands."<sup>1</sup>

It is pleasant to believe that Correggio took unusual pains with this picture of St. Catherine. The story of the lovely young princess seems to have appealed to his imagination, and he has conceived an ideal figure for her character. The exquisite oval of the face, the delicate features, and the beautiful hair make this one of the most attractive faces in his works.

The light falls over the right shoulder, casting one side of the face in shadow. The modulations of light on the chin and neck, and the gradation in the shadow cast by the book on the hand, show Correggio's mastery of chiaroscuro.

<sup>1</sup> Revelation vii. 9.

### III

#### THE MARRIAGE OF ST. CATHERINE

AT the time of her coronation, St. Catherine knew nothing of the Christian faith, but she had set for herself an ideal of life she was determined to carry out. It was her firm resolve not to marry. Her counsellors argued that, as she was endowed with certain qualities above all creatures, she ought to marry and transmit these gifts to posterity. The attributes they enumerated were, first, that she came of the most noble blood in the world ; second, that she was the richest living heiress ; third, that she was the wisest, and, fourth, the most beautiful of all human beings.

The young queen replied that she would marry only one who possessed corresponding qualities. "He must be," she said, "so noble that all men shall do him worship," so rich that "he pass all others in riches," so full of beauty "that angels have joy to behold him ;" and finally, he must be absolutely pure in character, "so meek that he can gladly forgive all offences." "If ye can find such an one," she declared, "I will be his wife with all mine heart, if he will vouchsafe to have me."

Of course all agreed that there never was and never would be a man such as she described, and

the matter was at an end. To Catherine, however, there came a strange conviction that her ideal was not an impossible one. All her mind and heart were filled with the image of the perfect husband she had conceived. She continually mused how she might find him.

While she thought on these things, an old hermit came to her one day saying that he had had a vision, and had been sent with the message that her chosen bridegroom awaited her. Catherine at once arose and followed the hermit into the desert. Here it was revealed to her that the perfect man she had dreamed of was Jesus, the Christ, and to this heavenly bridegroom she was united in mystic marriage. Returning to her palace she wore a marriage ring, as the perpetual token of this spiritual union.

The story explains the subject of our picture. The Christ-child, seated on his mother's knee, is about to place a ring on St. Catherine's finger, while St. Sebastian looks on as a wedding guest. The infant bridegroom performs his part with delight. He holds the precious circlet between the thumb and forefinger of his right hand, and with his left singles out St. Catherine's ring finger. The bride's hand rests on the mother's open palm, held beneath as a support.

All are watching the child's motions intently; the mother with quiet pleasure, St. Sebastian with boyish curiosity, and St. Catherine herself with sweet seriousness. Any comparison of the scene with a human marriage is set aside by the fact that the



From carbon prints by Braus, Clément & Co.

John Andrew & Son, Be.

THE MARRIAGE OF ST. CATHERINE  
*The Louvre, Paris*





bridegroom is an infant. The ceremony is of purely spiritual significance, a true sacrament. St. Catherine's expression and manner are full of humility, as in a religious service.

The Christ-child is a robust little fellow whose chief beauty is his curls. He has the large head which usually shows an active temperament, and we fancy that he is somewhat masterful in his ways. We shall see the same boy again in the picture called *The Madonna of St. Jerome*.

The mother, too, has a face which soon becomes familiar to the student of Correggio's works. The eyes are full, the nose is rather prominent, the mouth large and smiling, and the chin small. Even St. Catherine is of the same type, except that her face is cast in a smaller and more delicate mould. Her hair is arranged precisely like that of the Madonna, the braids bound about the head, preserving the pretty round contour. Both women wear dresses cut with round low necks, showing their full throats. St. Catherine's left hand rests upon a wheel with spiked rim, which, as we have seen, is her usual emblem. Another emblem is the sword, whose hilt projects from behind the wheel. This was the instrument of her execution.

Special prominence is given in the picture to three sets of hands. The skill with which they are painted is noted by critics as one of the many artistic merits of the work. One of Browning's poems<sup>1</sup> describes an artist's meditations while trying to draw a hand.

<sup>1</sup> *Beside the Drawing Board.*

onally. From this centre, as from the hub of a wheel, a series of gilded ribs radiate towards the sides, cutting the whole space into triangular sections whose surfaces are slightly hollowed. The oval windows of the trellis open in these sections, one in each triangle, and sixteen in all. Above every window hangs a bunch of fruit, seemingly suspended from the centre by ribbons fancifully braided about the ribs. The outer edge of the design, where the ceiling joins the walls, is finished by a series of sixteen lunettes or semicircles running around the square, one in each section. The frieze around the side walls simulates a narrow scarf caught up in festoons between ornamented capitals formed of rams' heads. The remaining decoration of the room is on the cap of the chimney, and represents the goddess Diana setting forth for the chase.

This picture furnishes the subject of the children's games in the lattice bower. The little sprites are attendants of the goddess, playing in a mimic hunt. Two or three may be seen through every window, busy and happy in their innocent sport. One is the delighted possessor of a quiver of arrows, from which he draws a shaft. Others play with the hounds, pulling them hither and thither at their will. A group of five find the hunting-horn an amusing plaything, and good-humoredly strive together over the treasure.

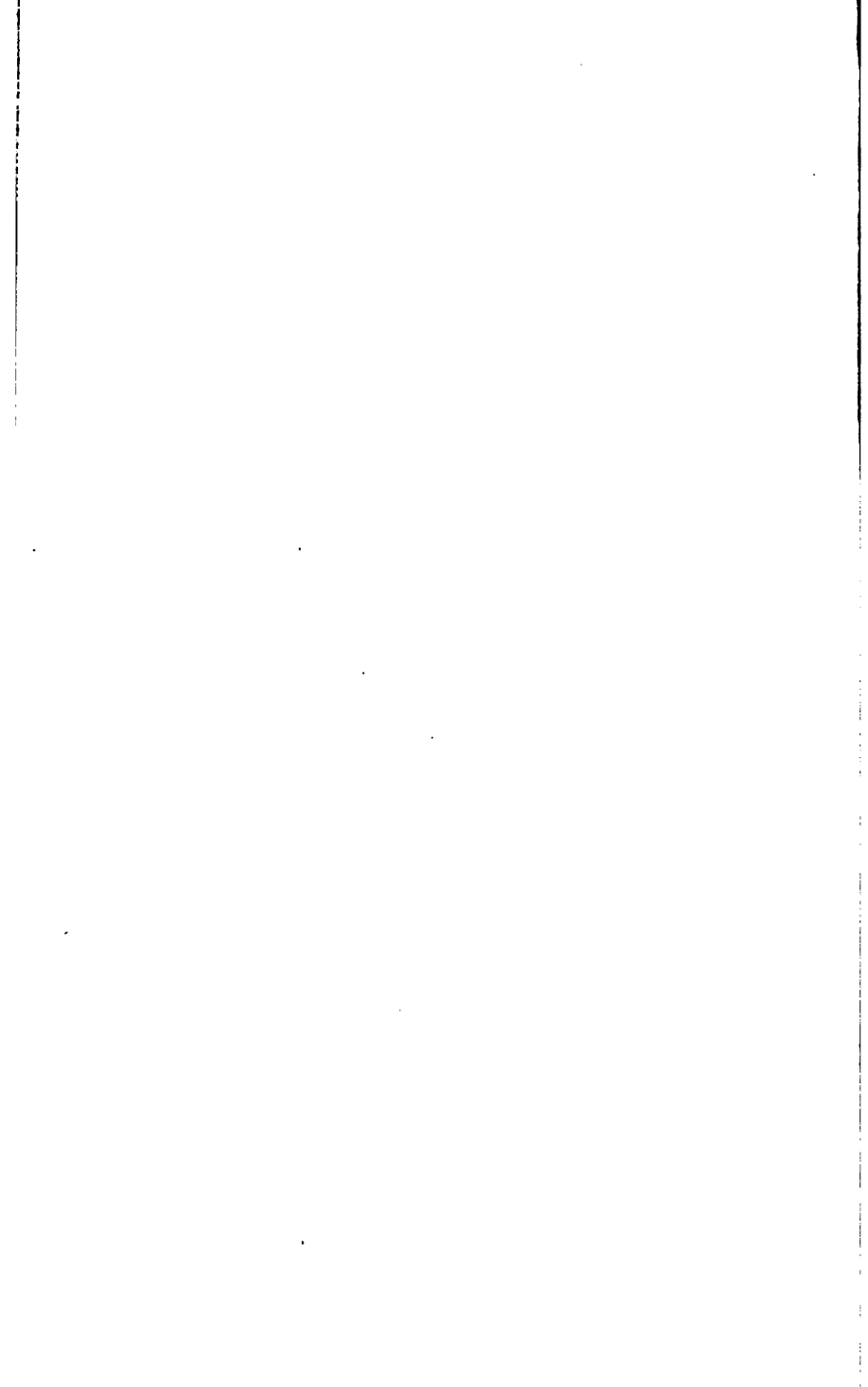
Our illustration shows a quarter section of the ceiling, from which we can in imagination recon-



Alinari, photo.

John Andrew & Son, Sc.

CEILING DECORATION IN THE SALA DEL PERGOLATO  
*Convent of S. Paolo, Parma*



struct the whole diagram.<sup>1</sup> Let us see what the children are doing in this corner of the lattice. At the window directly in front of us a little fellow proudly exhibits a stag's head as a trophy of the chase. Just behind his shoulder a merry companion peeps out, and lower down, on the other side, appears the head of an animal like a doe. In the next window is a boy with a wreath of flowers with which he and a companion apparently mean to crown the head of the stag. The third boy of the group has for the moment lost interest in the play, his attention being attracted by something going on outside. Now comes a boy passing by the next window, who hastens to join the party we have just seen. His playfellow wants to go the other way, and tries to detain him. "Come," he says, seizing him by the arm, "there's no fun over there. See what I have found."

We are somewhat at a loss to know just what mischief the baby in the next window has been plotting. He grasps with both hands a tall staff, which may be a hunting-spear, or perhaps a pole with which he hopes to reach the fruit. In some way he has managed to get both feet through the window, and is now in a precarious position, half in and half out. His companion tries to draw him in; but whether he is alarmed at the danger, or is himself eager to get the pole, we cannot tell.

The lunettes of the ceiling are painted in gray,

<sup>1</sup> A quarter section, mathematically exact, is of course, square in shape. In our illustration the lower part of two lunettes is cut off.

framed in borders of sea-shells. They are made to simulate niches containing sculptured figures with some allegorical or mythological meaning. In our illustration we see first the figure of Chastity, holding in her right hand the dove, which is the emblem of innocence. The dress is the long, plain tunic seen in Greek sculpture, and the thin stuff of which it is made flows in graceful lines about the form. We are reminded of Milton's lines in "Comus : " —

" So dear to Heav'n is saintly Chastity,  
That when a soul is found sincerely so,  
A thousand liveried angels lacky her,  
Driving far off each thing of sin and guilt,  
And in clear dream and solemn vision,  
Tell her of things that no gross ear can hear."

The next figure is similar in character and meaning. It is Virginity, holding in her right hand the lily, which is the symbol of purity. The other two figures, of which we see only the upper portion, are Fortune, with a cornucopia, and the helmeted Athena, with spear and torch.

At the death of the abbess Giovanna in 1574, the convent of S. Paolo entered upon a period of severe ecclesiastical discipline. For more than two centuries it was impossible for outsiders to gain admittance, and the "Sala del Pergolato" was a sealed treasure. Finally, in 1794, the Academy of Parma gained permission to examine Correggio's paintings. After the suppression of the convent the room was thrown open to the public, and the building is now used for a school.

## V

### DIANA

IN classic mythology, Diana, the Greek Artemis, was the goddess of the moon, twin sister of the sun-god Apollo. As the rays of moonlight seem to pierce the air like arrows, Diana, like Apollo, was said to carry a quiver of darts; the slender arc of the crescent moon was her bow. Thence it was natural to consider her fond of hunting, and she became the special patroness of the chase and other sylvan sports. Her favorite haunts were groves and lakes, and she blessed the increase of field and meadow. She was mistress of the brute creation, and showed special favor to the bear, the boar, the dog, the goat, and the hind. The poet Wordsworth has described how the ancient huntsman regarded the goddess : —

“ The nightly hunter lifting up his eyes  
Towards the crescent moon, with grateful heart  
Called on the lovely wanderer who bestowed  
That timely light to share his joyous sport ;  
And hence a beaming goddess with her nymphs  
Across the lawn and through the darksome grove  
(Not unaccompanied with tuneful notes  
By echo multiplied from rock or cave)  
Swept in the storm of chase, as moon and stars  
Glance rapidly along the clouded heaven  
When winds are blowing.” <sup>1</sup>

<sup>1</sup> In *The Excursion*.

There were other pleasant beliefs about Diana such as might be connected with the thought of the moon. As the moonlight cheers the traveller on his way and enters the chamber of the sick and lonely, so Diana was said to watch with the sick and help the unfortunate. The pale, white light of the moon is a natural symbol of purity, hence Diana was a maiden goddess above all allurements of love. Her worship was conducted with splendid rites in various ancient cities. The temple built in her honor at Ephesus was famous as one of the seven wonders of the world.

The ancients naturally liked to fancy the goddess very beautiful. The Greek poet Anacreon called her "the goddess of the sun bright hair." The English Keats, who delighted in the old Greek myths, has also described the charms of "the haunter chaste of river sides, and woods and heathy waste."<sup>1</sup> She had "pearl round ears, white neck, orbed brow, blush tinted cheeks," and "a paradise of lips and eyes."

In our picture the moon goddess is mounting her car for the nightly course across the sky.<sup>2</sup> Though she seems to be but just springing to her place, with bending knee, she is already speeding on her way.

"How tremulous-dazzlingly the wheels sweep  
Around their axle."

Her quiver, well filled with the bow and arrows,

<sup>1</sup> In *Endymion*.

<sup>2</sup> As Apollo drives the sun chariot across the sky by day. Compare Guido Reni's *Aurora*.





Alinari, photo.

John Andrew & Son, So.

DIANA  
*Convent of S. Paolo, Parma*



hangs at her back, held by the strap bound over her breast.<sup>1</sup> The crescent moon gleams above her brow. The vehicle is the small two-wheeled chariot used among the Romans, scarcely larger than a chair. Only the hind legs of the steeds may be seen, but we fancy them to be two white does.

The huntress turns her face earthward, lifting a fluttering veil high in her left hand. It is as if the face of the moon had been hidden behind a cloud which the goddess suddenly draws aside and shows "her fulgent head uncovered, dazzling the beholder's sight." It is with a bright, cheerful countenance that she beams upon her worshippers. A sense of courage and exhilaration is expressed in her spirited bearing. With her right hand she points forward, as if calling us to join in the sport. In the swiftness of her motion her unbound hair and filmy garments blow out behind her.

She is a country-bred maiden, with plump neck and round arms, and her chief charm is her buoyant vitality. Her open face, with eyes set rather far apart, is the index of her nature. Her free life in the woods has developed a well poised womanhood. Fear is unknown to her; pain and disease come not near her. Rejoicing in immortal youth and strength, she speeds nightly through the sky, the messenger of light and comfort.

As we have seen in the preceding chapter, the picture of Diana is painted in fresco on the chimney

<sup>1</sup> It seems odd that with this full quiver the subject should be called by some "Diana's Return from the Chase."

cap, or hood, over the great fireplace in the Hall of the Vine Trellis. We may well believe that the decoration went far towards furnishing the stately apartment. Underneath runs the Latin inscription, "*Ignem gladio ne fodias*," stir not the fire with the sword.

It will be remembered that the arms of the abbess, for whom the room was decorated, bore the device of the crescent moon. This fact may have suggested to Correggio, or his patrons, the subject of the moon goddess. Diana, as a virgin divinity, was an especially appropriate choice for the apartment of a nun.

The legends of Greek mythology were at that time very popular among people of culture, having been recently brought to notice in the revival of classic learning. In Italy they furnished themes for the painter; in England, for the poet. The English Ben Jonson, living a half a century later than Correggio,<sup>1</sup> but representing in a certain measure the same love of classic allusion, wrote a "Hymn to Diana," which might have been inspired by this picture. The first stanza may be quoted for its interpretation : —

" Queen and huntress, chaste and fair,  
Now the sun is laid to sleep,  
Seated in thy silver chair,  
State in wonted manner keep.  
Hesperus entreats thy light,  
Goddess excellently bright."

<sup>1</sup> That is, from 1573 to 1637.

## VI

### ST. JOHN THE EVANGELIST

It seemed understood among the twelve disciples of Jesus that John was the one of their number especially beloved by the Master. He and his brother, James, were the sons of the fisherman Zebedee, and all three men earned their living in their fishing-boats on the sea of Galilee. It was while they were busy with their nets that Jesus one day called the two brothers to be fishers of men. "And they straightway left their nets and followed him."<sup>1</sup>

Under the teachings of Jesus, John grew in knowledge of spiritual things. He was one of the three accompanying their Master to the Mount of Transfiguration, where they witnessed a sacred scene withheld from the others. His nature was affectionate and poetic, and he was a deep thinker. Often when the meaning of Jesus' words was beyond his hearers, John treasured the sayings in his memory. On the evening when Jesus sat at table with his disciples for the last time, John was near him, leaning on his Master's breast. When, on the next day, Jesus hung upon the cross, it was John to whom he commended his mother as to a son. "And from that hour that disciple took her unto his own home."

<sup>1</sup> St. Matthew, chapter iv., verse 20.

In the years that followed, John pursued his Christian service with the zeal of an ardent nature. He remained awhile in Judæa and, in company with Peter, added many converts to the faith. He then carried the work into Asia Minor, where he founded seven churches. Not only was he a preacher and organizer, but a voluminous writer as well. The fourth Gospel is believed to be his work, in which he records many words and deeds of Jesus overlooked by the other Evangelists. He was also the writer of the three Epistles which bear his name. Finally, he is supposed to be the author of the book of Revelation, in which he described his visions during his exile in the isle of Patmos. According to tradition, he lived to a great age, and died at Ephesus in Asia Minor.

The love with which Christians cherish the memory of St. John is seen in the number of churches bearing his name. One such is that in Parma which was newly built at the time when Correggio was winning his first laurels. The most important portions of the interior decorations were executed by our painter.

Before considering the frescoes of the cupola, the visitor to the church likes to pause before the lunette over the door of the left transept. The subject is St. John, seated with his writing materials on his lap. There is a pile of books behind him and a volume beside him. At his feet stands the symbolic eagle pluming his wing.

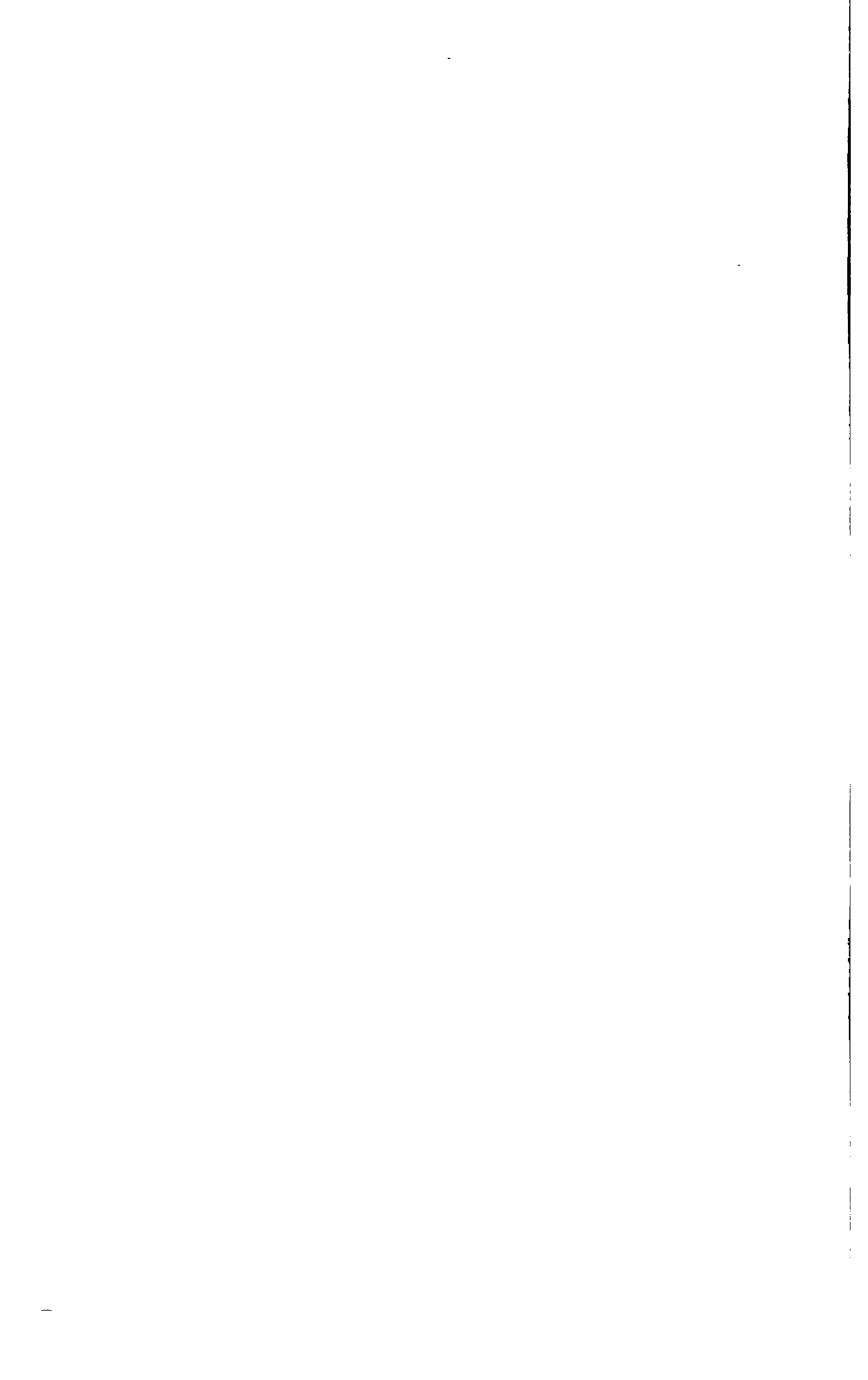
The emblems of the Evangelists are drawn from



Alinari, photo.

ST. JOHN THE EVANGELIST  
*Church of S. Giovanni Evangelista, Parma*

John Andrew & Son, Inc.





Ezekiel's vision of the "four living creatures," whose faces were those of a man, a lion, an ox, and an eagle. Applied respectively to the writers of the four Gospels, each emblem suggests some characteristic trait. The eagle is especially appropriate to St. John. As the bird soars into the upper regions of the sky and looks directly at the sun, so St. John's inspiration raised him into the highest realms of thought, where he seemed to gaze directly upon the divine glory. It is for this that he is called St. John, "the divine." As the Latin inscription over the lunette reads, "More deeply than the others he disclosed the mysteries of God."<sup>1</sup>

In our picture the Evangelist lifts his eyes heavenward as if beholding a vision. His lips are parted, and he has the rapt expression of one absorbed in meditation. His right hand still holds the pen as he pauses for inspiration.

In trying to do honor to the beloved disciple, the painters have always represented him as the most beautiful of the twelve. As the most Christ-like in character, he is made to resemble the typical figure of Christ. So in this fresco by Correggio, he is a beautiful youth, with the curling hair, the oval face and the regular features we associate with the person of Jesus. Though the beardless face is so refined, there is nothing weak or effeminate about it. The whole figure is indeed very manly. The head is well set on a full throat and the shoulders are broad. Rising to his feet St. John would be a

<sup>1</sup> "*Altius cæteris Dei patefecit arcana.*"

tall, athletic young man, capable of lending a strong hand at his father's fishing-nets. The union of strength and refinement makes the picture one of the most attractive ideals of St. John ever painted.

The keynote of St. John's Gospel is the love of God; his ardent nature never wearied of the theme; the wonder in his lifted face shows him still intent upon the mystery. Were we to seek some characteristic utterance which should appropriately interpret his thoughts, it might well be the words of Jesus to Nicodemus, "God so loved the world that he gave his only begotten son, that whosoever believeth in him should not perish, but have everlasting life."<sup>1</sup>

<sup>1</sup> St. John, chapter iii., verse 16.

## VII

### ST. JOHN AND ST. AUGUSTINE

THE church of S. Giovanni Evangelista (St. John the Evangelist), in Parma, is built with a dome-shaped cupola which Correggio filled with a fresco decoration. The subject is drawn from the life of the apostle whose name is given to the church : it is the vision of St. John on the isle of Patmos. Looking up into the dome, one seems to be looking directly into the open sky, upon the figure of Christ ascending into heaven. The apostles sit in a circle on the clouds, and beneath them the aged St. John kneels on the mountain top, gazing upwards upon the vision. The heavenly spaces are alive with angels, for, as Browning writes : —

“Correggio loves to mass, in rifts  
Of heaven, his angel faces, orb on orb.”

The little creatures are sporting among the clouds and, in the poet's phrase, “waiting to see some wonder momentarily grow out.”

Where the dome rests upon the four arches which support it, are four triangular corner-pieces called pendentives, which also belong to Correggio's decorative plan. They are devoted respectively to the figures of the four Evangelists, each one accompanied by one of the four Fathers of the Church. The

Christian Fathers were the men whose writings and teachings shaped the doctrines of the faith in the early centuries of our era. They interpreted for the people the meaning of the Scriptures and the Gospels.

The pendentive of our illustration contains St. John with St. Augustine. The two sit side by side, engaged in a discussion over the book which they hold together. St. John is young and beautiful, as the painters always represent him, except in the subject of the vision of Patmos. The face is perhaps less strong and the expression less exalted than in the lunette we have studied. There is a boyish eagerness in his manner. The symbolic eagle is beside him, peeping out from the folds of the drapery. St. Augustine is a handsome old man with finely cut features. To understand how well the figure fits his character, we must know something of his life.<sup>1</sup>

He was born in Numidia near the middle of the fourth century, and showed in his boyhood brilliant powers of mind. Without the help of any teacher he read and mastered all the books necessary to an education in the liberal arts. His mother, Monica, was a devout Christian, and sought to lead her son to a godly life. For a long time her efforts seemed in vain. Augustine would make no profession of the Christian faith, but rather indulged in youthful

<sup>1</sup> The life of St. Augustine, also called St. Austin, is related in the *Golden Legend*. See Caxton's translation in the *Temple Classics*, vol. 5, page 44. Mrs. Jameson gives a condensed account of the life in *Sacred and Legendary Art*, p. 303.



D. Anderson, photo

John Andrew & Son, Inc.

ST. JOHN AND ST. AUGUSTINE  
*Church of S. Giovanni Evangelista, Parma*



dissipations. His best quality was his love of study. He became a teacher of rhetoric, and pursued his vocation in one city and another, always dissatisfied with his life. At length, in his thirtieth year, he came to Milan, where he fell under the influence of Bishop Ambrose. Then followed a mighty struggle in his soul, and in the end he yielded himself joyfully as a disciple of Christ. On the occasion of his baptism was composed the hymn called the "Te Deum" which is still used in churches.

Henceforth the life of Augustine was filled with Christian labors. After some ten years of devout living he became the bishop of Hippo (near Carthage) where he resided for thirty-five years, until his death in 430. All his stores of learning were devoted to the explanation of Christian theology. He wrote a great number of treatises refuting what he believed to be heresies, and setting forth what he considered the true doctrines of the faith. An old writer pronounced him "sweet in speech, wise in letters, and a noble worker in the labours of the church." In a book of "Confessions" he laid bare all his faults with great humility.

In our picture the good bishop is learning the truths of the faith from St. John, while a child-angel behind him holds his crosier and mitre. Allowing for the difference of ages, there is a certain resemblance between the two men, showing that they have in common a refined and sensitive nature, and an ardent temperament. The older man's face shows lines of thought and character.

St. John seems to be counting off the points of the discussion on his fingers: it may be that he is unfolding the doctrine of the Trinity. The bishop follows the argument slowly, imitating St. John's gesture with hesitating hands. What seems so clear to the eager young teacher requires much deliberation on the part of the learner. The old man knits his brows with an intent expression, striving to understand the mystery. The two earnest faces turned towards each other make an interesting contrast.

The angel figures of the pendentive are worthy of notice. Three little creatures are frolicking on the clouds below the saints' feet, and two are perched on the upper part of the arches. They are wingless sprites, playful as human children, but with a grace and beauty not of earth. Two seem to be emerging from a hiding-place in the clouds, and gaily hail their comrade on the arch above. The lovely sprite on the opposite arch is thinking of other things, and looks over his shoulder across the church. The tiny fellow in charge of the mitre and crosier peeps out with a mischievous countenance.

Our reproduction shows a portion of the soffits, or under sides of the arches, decorated with figures from Old Testament history, painted in monochrome.



## VIII

### ST. MATTHEW AND ST. JEROME

THE apostle Matthew was employed as a tax-gatherer in Jerusalem when he became a disciple of Jesus. He was sitting one day at the receipt of customs, when Jesus passed by and said unto him, "Follow me." "And he left all, rose up and followed him."<sup>1</sup> Soon after, the new disciple made a great feast for the Master, scandalizing the scribes and Pharisees by inviting guests of doubtful reputation. Matthew, however, had rightly judged the spirit of Jesus, who had come "not to call the righteous, but sinners to repentance." Throughout the ministry of Jesus, Matthew remained a faithful disciple, but without distinguishing himself in any way. Evidently he had a thoughtful mind and a good memory. In his Gospel he reported very fully the Sermon on the Mount and many of the parables.

One of the pendentives of the cupola in the church of S. Giovanni Evangelista is devoted to St. Matthew in company with St. Jerome. The Evangelist turns from the open Gospel before him to speak to St. Jerome, who is occupied with his writing. A winged cherub, sitting on a cloud in front of him, supports his book with both outstretched arms.

<sup>1</sup> St. Luke, chapter v., verse 28.

The cherub is St. Matthew's emblem, as the eagle is that of St. John. It is by this charming figure that the old masters represented the face of "a man," that is, the human face, in the "living creature" of Ezekiel's vision.<sup>1</sup> The symbol is appropriately applied to the first Evangelist because his Gospel emphasizes the humanity of Jesus.

The token of St. Jerome's identity is the cardinal's hat, held by an angel on the arch beside him. The two volumes on his lap, in addition to the scroll upon which he is engaged, show how busy has been the pen of this learned Father. As the old chronicler relates, "he never rested day ne night, but always read or wrote."<sup>2</sup>

He came of a rich family, and received at Rome the best education afforded by his times. Like his contemporary, St. Augustine, he devoted all his scholarship to the service of the Christian faith. While St. Augustine's tastes were more philosophical, St. Jerome's were perhaps more for pure learning and the study of the classics. He made himself master of Hebrew and Greek, and his most valuable work was his translations. He rendered into Latin, which was the literary language of his day, the various books of the Old and New Testament, and this version became the authorized Bible or Vulgate.

St. Jerome was a Dalmatian by birth, but in the

<sup>1</sup> See also pages 34, 35.

<sup>2</sup> The life of St. Jerome is related in the *Golden Legend*. See Caxton's translation, in the *Temple Classics*, vol. v., page 199. Mrs. Jameson gives a condensed account of the same in *Sacred and Legendary Art*, page 280.





course of his life he journeyed to many countries. Soon after his baptism, he visited Syria, to retrace the scenes of the life of Christ. He then retired to a desert, where he passed four years in penance and fasting, living in the companionship of wild beasts. Clothed in sackcloth, he spent his days in torture, struggling with temptation, and haunted by visions of demons.

At a later period of his life he was in Rome, where he gained an immense influence over fashionable women. Two of his converts here were Paula and Marcella, whose names are historical. Finally he returned to Palestine, and passed the remainder of his days in a monastery which he had founded in Bethlehem. He was a man of vehement nature, a violent partisan, and an untiring student.

Something of his character may be seen in the face of the old man of our picture, bending over his writing. He seems so absorbed in his task that he is entirely unconscious of his surroundings. The deep-set eyes, overhung by shaggy brows, are fixed intently on his scroll. From his association with St. Matthew, we may fancy that he is translating the first Gospel. The Evangelist, with his own volume before him, is supervising the work. He turns to the translator with an encouraging smile, and seems to dictate the words. St. Matthew's face is gentle and amiable, though not so strong as we are wont to imagine it. He is here represented in middle life, at about the age when called to discipleship.

As in the pendentive of St. John and St. Augus-

tine, the angel figures add an element of beauty to the picture. Each one seems attracted by some distant object. The cherub holding St. Matthew's book looks towards the worshippers in the church. Some one in the congregation also seems to attract the attention of the angel with the cardinal's hat, and he smiles shyly, as if in reply to a gesture of admiration. His companion on the other arch turns his eyes towards the figures in the dome, where the apostles are enthroned on clouds. The playful little fellow on the clouds below St. Matthew's feet looks across at the sprites of the opposite pendentive.

All this charming by-play gives the impression of a company of living spirits frolicking among the arches of the church. "Have Correggio's *putti*<sup>1</sup> grown up yet and walked out of their frames?" the painter, Guido Reni, used to ask, referring with quaint humor to the wonderful lifelikeness of such child figures. So, looking at these angels, we half expect to see them wave a hand to us over the arches, and, turning with a sudden motion, disappear from our sight among the clouds.

<sup>1</sup> Italian for "boys."

## IX

### THE REST ON THE RETURN FROM EGYPT

(The Madonna della Scodella)

BEFORE the child Jesus was two years old, he was taken on a journey which at that time was long and tedious. An angel appeared to Joseph one night in a dream, saying, "Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word; for Herod will seek the young child to destroy him."

The news of Jesus' birth had been first brought to King Herod by the wise men of the East, who came in search of the new-born king whose star they had seen. The idea of a strange ruler to usurp the throne alarmed Herod, and he determined to be rid of any possible rival. Accordingly orders were given to slay all children in and near Bethlehem "from two years old and under."

While this terrible slaughter was going on, the Holy Family were making their way to the strange land of refuge. Here they lived, awaiting heavenly guidance for their return. "But when Herod was dead, behold an angel of the Lord appeareth in a dream to Joseph in Egypt, saying, Arise, and take the young child and his mother, and go into the land of Israel; for they are dead which sought

the young child's life. And he arose, and took the young child and his mother, and came into the land of Israel."<sup>1</sup>

This is all the Evangelist tells us of what was doubtless an exciting, perhaps even a perilous adventure. We may suppose both journeys to have been made by donkeys, the common beasts of burden in Eastern countries. The young mother and child must certainly have had to ride. As for Joseph, he was a sturdy man, and may well have walked; in those days travelling was a matter of time. Unused to luxuries, these simple folk trusted in Providence to supply their few needs by the way.

Our picture illustrates an imaginary incident on the return journey from Egypt to Israel. It is the hour of the noonday rest, and the little company have come to a halt in the woods. An old legend relates how at such times the trees would bend to offer them fruit, and springs would gush forth out of the dry ground for their refreshment. Mary has seated herself on a bank by the stream, while Joseph plucks the fruit from the date palm near by.

The boy Jesus has been standing between the two, watching Joseph, from whose outstretched hand he now takes the fruit. At the same time he is thirsty, and leaning back towards his mother, he turns and throws an arm over her shoulder, asking for a drink of water. She has a round basin (or *scodella*) which the family use as a drinking-cup, and the child points to it with a coaxing smile, resting his hand on her wrist.

<sup>1</sup> The quotations are from St. Matthew, chapter ii.





Aismari, photo.

John Andrew & Son, So.

THE REST ON THE RETURN FROM EGYPT (MADONNA DELLA  
SCODELLA)

*Parma Gallery*



Mary turns with fond pride towards the dear little face so near her own. Her face is the same which we have already seen bending in a mother's first ecstasy over her babe. Here it has a maturer and more matronly look, but with no less sweetness. Joseph, from his higher level, looks down kindly upon the two. His generous nature seems to take delight in anything that gives them pleasure. He is large and heavily built, a stalwart protector should perils beset them. In spite of the thick draperies so clumsily wound about him, he is a dignified figure. He holds here a place of prominence seldom given him by other painters.

The child upon whom so much love is lavished is a tall, lithe boy with a well shaped head. His hair is parted, and falls in loose curls on each side of a forehead which marks him a child of genius. The face is delicate and sensitive, with a shy expression in the eyes.

The family are not alone, for, all unseen by them, a company of ministering angels wait upon them. A tall one in the rear takes care of the donkey. Another little creature peeps from the thicket beside Mary. Four more circle overhead among the branches of the trees, borne upon little clouds which they have brought with them from the upper regions. Their wind-blown hair and fluttering garments show how swift is their motion. One of them tugs mightily at the palm, throwing himself backward in the effort to bend it towards Joseph. Two others sport together with interlocked arms, and higher still, a pair of

eyes gleam through the leaves. The whole jocund company seem to fill the place with mirth. They fulfil the promise of the ancient psalmist, "He shall give his angels charge over thee, to keep thee in all thy ways."

Certain characteristics of Correggio's art are well illustrated in the picture. His delight in the foot is here almost equal to that he shows for the hand in "The Marriage of St. Catherine." The three wayfarers travel with bare feet, and the ministering angels flaunt their feet gaily in the air. Drawn in many positions, it is interesting to see how decorative this feature of the picture is.

The figures are cleverly grouped, that they may completely fill the tall, narrow panel. The composition is built on a diagonal plan. From the left hand of Joseph, grasping the palm branch, to the right hand of Mary, with the basin of water, runs the strong main line which gives character to the drawing. The child links the two larger figures together, by stretching out a hand to each. The group of cloud-borne angels above also follows a diagonal direction parallel to the larger group. We shall presently see that the painter used the same method of composition in another picture.

The opening beyond the copse, where the donkey is tied, makes the spot seem less gloomy and isolated. It is an important principle of art to represent no enclosed place without a glimpse of light in the background.

## X

### ECCE HOMO

THE old Hebrew prophet who wrote of the coming Messiah predicted that he should be "despised and rejected of men, a man of sorrows, and acquainted with grief." How fully the prophecy was realized, we may read in the narrative of the trial and crucifixion of Jesus.

The enemies of Jesus had to deal with their prisoner according to the formality of the Roman law. They brought him to the Roman governor, Pontius Pilate, accusing him of "perverting the nation, and forbidding to give tribute to Cæsar, saying that he himself is Christ, a king."<sup>1</sup> The governor duly examined Jesus, but, finding no case against him, proposed to scourge him and let him go.

"Then Pilate therefore took Jesus and scourged him. And the soldiers platted a crown of thorns and put it on his head, and they put on him a purple robe, and said, Hail, King of the Jews! and they smote him with their hands. Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him.

<sup>1</sup> St. Luke, chapter xxiii., verse 2.

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man! When the chief priests therefore and officers saw him, they cried out, saying Crucify him, Crucify him."<sup>1</sup> Pilate again sought to release Jesus, but the people continued to clamor, "Away with him," "Crucify him." "Then delivered he him therefore unto them to be crucified."<sup>2</sup>

The Latin form of Pilate's words, "Behold the man," has given the title "*Ecce Homo*" to our picture. It is the moment when Jesus comes forth from the rude mockery of the soldiers, clad in a royal robe, and wearing the crown of thorns. The governor has bidden one of the soldiers lead the prisoner out on a balcony of the palace. An eager throng of people are waiting outside, but they are not all enemies. Among them are a few faithful women, and they are allowed to press close to the balcony. At the sight of her son, treated as a criminal with bound hands, the mother, Mary, falls swooning over the balustrade, supported by a younger woman.

Pilate standing in the doorway behind appeals to the crowd: "I find no fault in him. Behold the man." He has been deeply impressed by his interview with Jesus, and is willing to do something in his behalf. His face is good-natured, we see, but with no strength of character in it. He is a handsome man with curling beard carefully trimmed, apparently not a hard man to deal with, but easy-going and selfish.

<sup>1</sup> St. John, chapter xix., verses 1-6.

<sup>2</sup> *Ib.*, verse 16.



From carbon print by Braun, Clément & Co.

John Andrew & Son, Sc.

ECCE HOMO  
*National Gallery, London*





Jesus stands with drooping head and an expression of suffering resignation. In the menacing faces before him he sees the hatred which will be satisfied with nothing less than his death. Already he hears the cruel cry, "Crucify him, crucify him." His badge of kingship is the crown of suffering. Were his kingdom of this world, his servants would deliver him from his enemies. As the ruler of a heavenly kingdom, he was born "to bear witness unto the truth."

The rich mantle, which the soldiers have mockingly thrown over his shoulders, falls away and shows the body as it had been bared for the scourging. It is a beautiful form, perfectly developed, and the arms and hands are as delicately modelled as a woman's. The face is oval, with regular features of classic mould, a short parted beard, and long hair falling in disordered curls about it. This is the typical face of Christ, as it has been handed down from generation to generation since early in the Christian era. The rude pictures in the catacombs are on the same model. So faithfully has the type been followed through the centuries, some believe that the original must have been an authentic likeness.<sup>1</sup>

The mother Mary is still young and beautiful. As the great Michelangelo said, "Purity enjoys eternal youth."<sup>2</sup> A heavy veil or mantle is draped

<sup>1</sup> See *Rex Regum*, by Sir Wyke Bayliss.

<sup>2</sup> See the volume on Michelangelo in the *Riverside Art Series*, page 35.

over her head, framing the pure profile of her face. This form of drapery is common among the old masters in painting Mary as *Mater Dolorosa*, or the Sorrowing Mother.

Artistically considered, this figure of the fainting mother is the finest thing in the picture. Her companion, probably Mary Magdalene, is also a lovely creature, though we see only a part of her face.

The subject is in tragic contrast to the illustrations we have just been studying. It seems strange to connect this Man of Sorrows with the happy boy we saw by the woodland spring, or this grief-stricken woman with that proud young mother. Correggio himself, we know, shrank from such sad themes.

Like the picture of *The Marriage of St. Catherine*, our illustration shows how skilfully Correggio painted hands. The drooping fingers of the Saviour taper delicately, with long almond-shaped nails. Pilate's hand has slender, flexible fingers like those of some dainty woman, and might be mated with that of Mary Magdalene. It is apparent that the study of hands and feet interested our painter more than that of faces. We shall lose much in his pictures if we do not give special attention to these features. In the case before us, the face of Christ must be less attractive, on account of the sorrowful expression. To make up, as it were, for this, the hands are brought into prominent notice, and are very beautiful.

## XI

### APOSTLES AND GENII

THE glory of Parma is the Cathedral, which represents the labors of many centuries. The building itself was begun in 1058, and completed in the thirteenth century. The interior was beautified by a succession of artists, one of whom was our painter Correggio. His work here was the decoration of the cupola, and he began it immediately upon finishing the frescoes in the church of S. Giovanni Evangelista.

The Cathedral dome is octagonal in shape. In the roof, or topmost space, the Virgin Mary seems borne on circling throngs of saints and angels to meet the Saviour in the upper air. Below the dome runs a cornice, or frieze, in eight sections, filled with figures of apostles gazing upon the vision. Still lower are four decorated pendentives, similar to those in the church of S. Giovanni Evangelista. These contain respectively the four patron saints of Parma.

To the spectator looking up from below, the effect is of "a moving vision, rapturous and ecstatic." A multitude of radiant figures sweep and whirl through the heavenly spaces. "They are upon every side, bending, tossing, floating, and diving through the

clouds, hovering above the abysmal void that is between the dome and the earth below it.”<sup>1</sup> Wonderful indeed is the triumph of the painter’s art in this place. “Reverse the cupola and fill it with gold, and even that will not represent its worth,” said Titian.

Our illustration shows a portion of the octagonal cornice. The design is a simulated balcony ornamented with tall candelabra. In front stand the apostles grouped in twos at the corners. On the top of the balustrade, in the spaces between the candelabra, sport a band of genii, or heavenly spirits.

The four apostles are men of giant frames with broad shoulders and stalwart limbs. They are of middle age, heavily bearded, and all look much alike. It would be impossible to call one Peter, and another Paul, or to identify any particular persons. Evidently it was not the intention of the artist to distinguish individuals. All the figures are turned with lifted faces towards the vision in the dome. Each expresses, by a gesture, the wonder, joy, rapture, or admiration aroused by the spectacle. Their attitudes are somewhat extravagant and self-conscious. The drapery, too, is rather fantastic, flung about their figures, leaving arms and legs bare. Were the picture taken out of its surroundings it would scarcely suggest a Christian subject. These colossal beings are like Titans moving through the figures of a sacred dance, and murmuring the mystic incantations of some heathen rite.

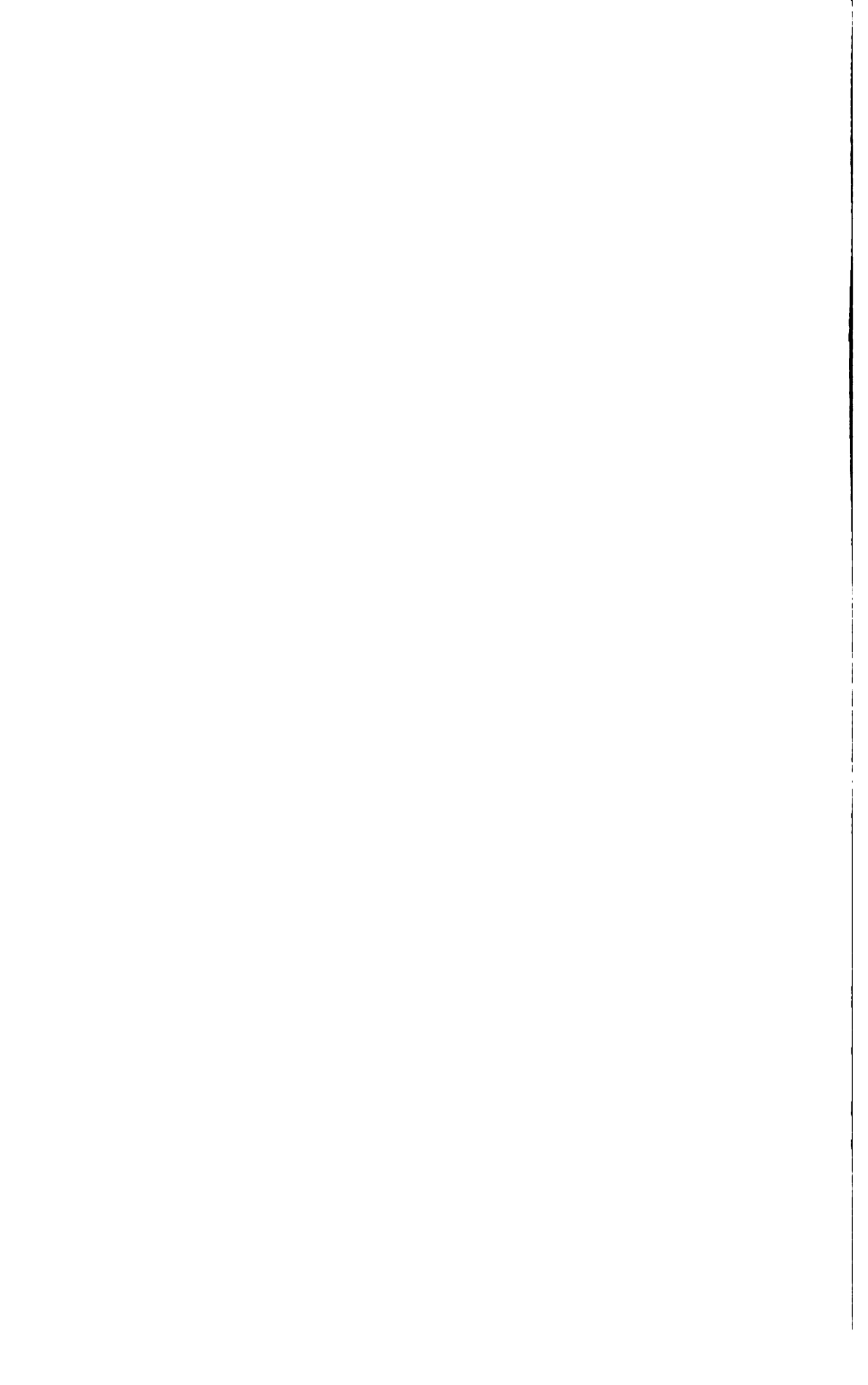
<sup>1</sup> E. H. Blashfield in *Italian Cities*.



Zinnari, photo.

John Andrew & Son, So.

APOSTLES AND GENII  
*Cathedral, Parma*



But we must not press our interpretation too far. The panel should be studied for its decorative quality as a part of a larger scheme. Viewed from below, this procession of figures must be exceedingly effective. The emphasis of lines is diagonal, flowing in the direction of the focal point of the whole decoration.

The genii of the balustrade are beings of Correggio's own creation. His imagination called forth a world of spirits without a counterpart in the work of any other painter. Lacking the wings usually given in art to angels, they also lack the proper air of sanctity for heavenly habitants. Yet they are far too ethereal for mortals. Neither angel nor human, they are rather sprites of elf-land. With their tossing hair and agile motions they remind us of woodland creatures, and they look shyly out of their eyes like the furtive folk of the forest.

They are sportive, but not mischievous, in the human sense. They frolic in the pure delight of motion. By mortal standards of age they are between childhood and youth, when limbs are long and bodies supple. Their only draperies are narrow scarfs which they twist about them in every conceivable way.

Of the seven figures seen in our illustration, two only have any ostensible purpose to serve. One seems to be lighting a candelabrum with a flambeau; another carries a bowl which may be used for incense. The others are idlers. If they have any duties as acolytes, these are for the moment for-

he said, "Exact no more than that which is appointed you;" to the soldiers, "Do violence to no man, neither accuse any falsely."<sup>1</sup>

The authorities sent from Jerusalem to question the claims of the strange preacher; but his reply was in the words of the old Hebrew prophet, "I am the voice of one crying in the wilderness."<sup>2</sup>

It was the custom of John to baptize his converts in the river Jordan. One day Jesus presented himself for baptism, and John saw in him one whose shoe's latchet he was not worthy to unloose. At once he proclaimed him to the people as the "Lamb of God who taketh away the sins of the world."<sup>3</sup>

With the entrance of Jesus upon his ministry, John's work was fulfilled. "He must increase, but I must decrease," said the prophet humbly.<sup>4</sup> He was soon after cast into prison by King Herod, whose vices he had openly rebuked. Thence he was taken out only to be executed.

It must be confessed that Correggio cared very little about making a true character study of St. John. There is not much in the figure of our pen-dentive to suggest the stern and fearless prophet of the wilderness. The humility of the countenance is perhaps the feature most appropriate to the character. The shy, haunting expression in the eyes is, too, such as belongs to one who, like St. John, lived much alone in the woods. The tunic is short and sleeveless, showing the strong limbs of the hermit.

<sup>1</sup> St. Luke, chapter iii.

<sup>3</sup> *Ib.*, verse 29.

<sup>2</sup> St. John, chapter i., verse 23.

<sup>4</sup> St. John, chapter iii., verse 30.





Alinari, photo.

John Andrew & Son, Sc.

ST. JOHN THE BAPTIST  
*Cathedral, Parma*



For the rest, the Baptist's face has the same gentle amiability we have already seen in St. Matthew and Joseph. The type is a common one with Correggio. A certain resemblance runs through nearly all his male figures, whether of smooth-faced youth, bearded manhood, or hoary old age.

The tenderness of St. John for his little lamb is the chief motive of the picture. He carries it on his left arm, supporting the weight on his knee, and the innocent creature puts its nose close to the prophet's face. The lamb is the accepted symbol of St. John the Baptist, in allusion to the words with which he addressed Jesus at the Jordan, "Behold the lamb of God." The same figure is used in the book of Revelation, where the Lamb is described "in the midst of the throne." Standing for the person of Christ himself, St. John holds the sacred emblem with reverence. To understand why his face is lifted in this direction we must remember that his glance is directed toward the vision in the dome just above.

The angel figures of this pendentive are among the most beautiful and characteristic of the myriad throng of the cupola. The impression made by this great spirit company upon one standing beneath the dome has been described in some lines by Aubrey de Vere : —

"Creatures all eyes and brows and tresses streaming,  
By speed divine blown back; within all fire  
Of wondering zeal, and storm of bright desire.  
Round the broad dome the immortal throngs are beaming,  
With elemental powers the vault is teeming;  
We gaze, and gazing join the fervid choir,  
In spirit launched on wings that ne'er can tire."

While the spirits in the upper part of the cupola are massed so closely together that we do not see the full beauty of each one, these in our picture may be studied separately. There are six in all, and their purpose is to call the attention of the worshippers to the prophet. The two in the rear, whose bodies are hidden in the clouds, gaze upon him adoringly. One on each side points with outstretched finger to the lamb, as if repeating the Baptist's words, "Behold the lamb of God." The angel astride the cloud in front was interrupted in the same task by a little fellow suddenly shooting out from the clouds beneath him. He peers into the opening at one side, but still lifts his left hand towards the prophet above him.

The six figures are arranged in a semicircle, and their slender limbs and lithe bodies trace rhythmic lines of grace. The most charming of the company is perhaps he at the right, whose eyes meet ours with a bewitching smile.

### XIII

#### CHRIST APPEARING TO MARY MAGDALENE IN THE GARDEN

(*Noli me tangere*)

It was Sunday, the third day after the crucifixion of Jesus. Early in the morning, while it was yet dark, a young woman made her way to the rock-hewn tomb in the garden of Joseph of Arimathea. It was Mary Magdalene, whom Jesus had rescued from a life of sin. Much had been forgiven her, therefore she loved much. In her sorrow she came to visit the spot where the body of her crucified Master had been laid.

Great was her surprise to find that the stone placed at the entrance of the tomb had been rolled away. In her perplexity, she ran to tell the disciples Peter and John. They all hurried back together to the garden, and the two men, entering the tomb, found it empty. Unable to explain the mystery, they presently returned home, leaving Mary still standing without the sepulchre weeping.

“And as she wept, she stooped down, and looked into the sepulchre, and seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they

say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him.

“And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master.

“Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God.”<sup>1</sup>

Our picture illustrates the story of that first Easter morning. Jesus has greeted Mary by name, and she has instantly recognized the Master. Sinking on her knees, she would have impulsively stretched out her hands to him, but he repels her with a gesture. Awe-struck, she gazes into his face, while he explains the message she is to carry to the disciples.

The risen Lord is clad in but one garment, a heavy mantle, knotted at the waist. The upper part is slipping from his shoulders, leaving the torso bare. The beauty of the form reminds us of a Greek statue. On the ground beside him are some garden tools, a

<sup>1</sup> Chapter xx. of the Gospel according to St. John, verses 11-17.



From carbon print by Braun, Clément & Co.

John Andrew & Son, 55.

CHRIST APPEARING TO MARY MAGDALENE IN THE GARDEN  
(NOLI ME TANGERE)

*Prado Gallery, Madrid*





hoe and a spade, and beyond these lies a straw hat. These things explain why Mary, blinded and confused with weeping, supposed that it was the gardener who spoke to her.

The Master's attitude and gesture emphasize the meaning of his words. The body sways slightly to one side, as if shrinking from Mary's touch. He still holds his right hand outstretched, as when he said "Touch me not." And now he raises his left arm, and pointing heavenward declares that he is about to ascend to his Father. He seems to speak gently as to a child, and looks down into Mary's face with a smile.

The young woman is richly arrayed in a brocade dress, cut so as to show her beautiful neck and arms. A mass of wavy golden hair falls over her shoulders and upon her bosom. Her tapering wrists and delicate hands indicate gentle blood, but her features are somewhat heavy, and the face would not attract us by its beauty. The rapt expression of devotion is what makes it interesting. The whole attitude expresses complete self-forgetfulness.

The lithe and youthful figure of Christ recalls the boy we saw in a former picture journeying from Egypt. We can see that this is the man into whom that child is grown. We note again the high full forehead over which the parted hair is brushed in curves. Again, too, we see the small mouth with the gentle smile. The figure in general features resembles the Christ type which is illustrated in the picture of Ecce Homo.

In painting the figure of the risen Christ, the old masters were accustomed to give prominence to the nail prints in hands and feet, and the wound in his side. Correggio has not done this. Such signs of suffering were inconsistent with the joyous nature of his art. The subject of the picture is entirely a happy one, and he has kept out of it all evidences of the crucifixion, emphasizing rather the idea of the ascension.

In some artistic points our picture resembles the *Madonna della Scodella*. The pose of Christ is similar to that of Joseph, with one arm lifted up, and the other reaching down. Thus is formed the diagonal line which is at the basis of the composition. The right arm of Mary carries the line on to the lower corner of the picture.

The landscape setting makes a spacious background, and a large tree behind Christ throws his figure into relief.

## XIV

### THE MADONNA OF ST. JEROME

(Il Giorno)

It is a bright clear day, and a baby boy is having a rare frolic out of doors, on his mother's knee. It is the little Christ-child, and his visitors are St. Jerome and Mary Magdalene. Overhead a red cloth drapery has been stretched from tree to tree, making a sort of canopy to protect the company from the direct rays of the sun. St. Jerome has brought as an offering the books which represent the scholarly toil of many years. Mary Magdalene has her jar of ointment for the anointing of the Saviour's feet.

The mother sits on a slight elevation in the centre, her bare foot resting on the ground. St. Jerome stands in front, a little at one side, where he can hold a book directly before the child's face. Mary Magdalene, half kneeling on the other side, stoops to caress a little foot. The sturdy old father seems to have come directly from his monastery in Bethlehem, and his lion follows him like a faithful dog. The old legend relates that as he sat one evening at his monastery gate, a lion approached, holding up a paw which was pierced with a thorn. The good

father removed the thorn and dressed the wound, and the grateful beast became thenceforth the constant companion of his benefactor.

The scroll in St. Jerome's right hand may be any one of his many treatises or translations. The large open volume is undoubtedly his Latin version of the Bible. One side of the book is supported on his left hand, while the other is held by an attendant angel, who turns the pages for the Christ-child. There is something very interesting on the page now open, and the angel points a slender finger to a particular passage. The child is wrought up to the highest pitch of excitement. He stretches out his legs and arms, his whole body stiffening in a tremor of joy. He fairly pants with eagerness for the treasure just beyond his grasp. Though not a pretty boy, he is so full of life that we find him very captivating.

Old St. Jerome looks immensely pleased with the child's delight. The angel playfellow is delighted with his success in amusing the baby, and laughs sympathetically with him. The mother smiles with gentle indulgence, and holds him firmly lest he spring from her arms. Mary Magdalene appears almost unconscious of what is going on. Her whole being is absorbed in loving devotion. She has caught one little foot lightly by the heel, and, drawing it towards her, lays her cheek against the soft knee. Her hair is unbound, and falls in long tresses over her neck. In throwing out his arms, the child's left hand has fallen on the golden head, and here it rests as if he returned the caress. In the mean time a mischievous



From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

THE MADONNA OF ST. JEROME  
*Parma Gallery*



urchin, who may be the boy Baptist, holds the Magdalene's jar of ointment. He stands behind her like a small lackey, and sniffs curiously at the contents of the pot.

If it seems strange that St. Jerome and Mary Magdalene should be here together, we must remember that the painters of Correggio's time did not try to represent sacred scenes with historical accuracy. It was customary to bring together in a picture persons who lived in altogether different periods and countries. The meaning of such pictures was symbolic. The Christians of all ages constitute a communion of the saints who meet at the Christ-child's feet.

The two saints here make a fine artistic contrast, — the rugged and grizzled old man, and the lovely golden-haired maiden. The splendid muscular strength of the one is offset against the radiant beauty of the other. In a devotional sense also the contrast is most appropriate. St. Jerome has served the Christ with great powers of intellect; Mary Magdalene brings only a woman's loving heart. The one has written great books; the other could do nothing but anoint the Saviour's feet. Yet the two kinds of service are equally important. St. Jerome's translations have carried the gospel over the world, and it is written that "Wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her."<sup>1</sup>

The composition of the picture is on a diagonal

<sup>1</sup> St. Matthew, chapter xxvi., verse 13.

plan similar to that which we have already noticed in his pictures.<sup>1</sup> The structural line may be traced from the top of St. Jerome's head across the shoulders and back of Mary Magdalene. The edge of the canopy overhead emphasizes this line by following the same general direction. The child's figure behind the Magdalene balances the figure of the lion in the left corner.

The landscape which lies beyond the canopy is an important and beautiful part of the picture. Without this spacious distance in the background the large figures filling the foreground would crowd the composition unpleasantly. It is a relief to the eye to traverse this stretch of sunny country.

The picture makes it possible for us to understand why Correggio has been called a painter of "light and space and motion." All three characteristics are admirably illustrated here. In color, too, the original painting is very fine. The Virgin wears the usual red robe and blue mantle, the colors denoting love and constancy. St. Jerome has a blue drapery about the hips and a crimson mantle, while the angel's tunic and Mary Magdalene's mantle are yellow.

It is the clear golden atmosphere flooding the scene which gives it the Italian name of "*Il Giorno*," The Day.

<sup>1</sup> See chapters IX. and XIII.



## XV

### CUPID SHARPENING HIS ARROWS

(Detail of Danaë)

IN the imagination of the ancient Greeks all human love was inspired by the goddess Aphrodite, Venus, aided by her son, the little archer Cupid. It was Cupid's office to shoot the arrows of affection. Being a mischievous fellow, he took delight in aiming his shafts at the unsuspecting. Often his victims were so oddly chosen that it seemed as if the marksman had shot at random. Some believed that he did his work blindfolded.

The poets describe Cupid as a beautiful winged boy carrying a bow and a quiver of arrows, and sometimes a torch. He flew at will through the wide universe, but he loved best the island of Cyprus, which was his mother's first home. "His head has goodly curls," wrote Moschus,<sup>1</sup> "but impudent is the face he wears; his little hands are tiny, 't is true, yet they shoot far. . . . Small is his arrow, yet it carries even to the sky. . . . He is naked indeed, so far as his body is concerned, but his mind is shrouded. And being winged as a bird he flies upon now one party of men and women and now another, and settles on their inmost hearts."

<sup>1</sup> In the first idyl, translated by J. Bank.

The mingled pain and delight caused by a wound of love is explained by the fact that Cupid's arrows were tipped with gall and honey. The way in which they were fashioned is variously described by the poets. Anacreon has it that they were made at the forge of Vulcan, the husband of Venus, and the blacksmith of the gods. One of this poet's odes relates how —

“In the Lemnian caves of fire  
The mate of her who nursed Desire  
Moulded the glowing steel to form  
Arrows for Cupid thrilling warm;  
While Venus every barb imbues  
With droppings of her honeyed dews;  
And Love (alas the victim heart)  
Tinges with gall the burning dart.”<sup>1</sup>

A slightly different explanation is given by the Latin poet Claudian : —

“In Cyprus' isle two rippling fountains fall  
And one with honey flows, and one with gall;  
In these, if we may take the tale from fame,  
The son of Venus dips his darts of flame.”

However the story may run, there is but one ending. The victim of the love-god's arrow confesses that “loving is a painful thrill,” but “not to love, more painful still.”

So bold was the little archer that the mightiest could not withstand his arts. The war-god Mars, bringing his spear one day to Vulcan's forge, smiled contemptuously at the light shafts of Cupid. “Try it,” said little Love, handing him one. Whereupon the foolish fellow cried out in an agony of pain, and

<sup>1</sup> In Moore's translation.



Alinari, photo.

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CUPID SHARPENING HIS ARROWS (DETAIL OF DANÆ)  
*Borghese Gallery, Rome*

•

begged Cupid to take the arrow back. Apollo, the archer of the sun, was equally imprudent, and was richly punished for his sneers. An arrow from the fatal quiver made him mad with unrequited love for the nymph Daphne. A being who could give so much pain and pleasure was at once to be loved and feared. Hence all paid homage —

“To Love, for heaven and earth adore him  
And gods and mortals bow before him.”

In our picture, Cupid looks just as the poets have described him, a beautiful baby boy with wings and “goodly curls.” Only the milk and honey of Cyprus could have made the little body so plump. A deep crease marks the line of his wrist, a soft fold of flesh the neck. The full quiver lies on the table beside him, and he is sharpening one of the darts.<sup>1</sup> A little companion helps him hold the whetstone steady while he presses the arrow tip upon its surface. Some lines of Horace come to mind describing —

“Cupid sharpening all his fiery darts  
Upon a whetstone stained with blood of hearts.”

Cupid's companion is as like him as a twin, save that he has no wings. He may be a human play-fellow of the little god, or one of the brood of loves with which the poets have peopled Cyprus. While the original myth told of only one Cupid, imagination has multiplied his kind. We read of the “playful rout of Cupids” attendant upon the love-god, who rules as sovereign among them.

<sup>1</sup> Vasari says that Cupid is trying the arrow on a stone.

The two children of the picture are intent upon their task. The very seriousness of their manner argues some mischief in view. Evidently they are preparing for a great conquest. The arrow must not fail of its work, but must be sharp enough to carry the sweet poison straight to the victim's heart.

Both of the chubby fellows have rather large heads with clustering ringlets. The wingless boy has the high, full forehead which marks an active mind. Cupid seems to have the more energetic temperament of the two, while his comrade is a bit of a dreamer.

Our picture is a charming illustration of Correggio's love of children. As it was not the fashion of his time to paint children's portraits, he had to make his own opportunities for the favorite subject. How ingenious he was we have had occasion to see in our study. When given a sacred subject to paint he filled all the available spaces with child angels sporting in the clouds. With the ceiling of a room to decorate, he covered the whole surface with a band of little boys at play.

Our reproduction is a detail of a larger picture illustrating the myth of Danaë. The two little figures are in the lower right corner of the canvas.

## XVI

### A SUPPOSED PORTRAIT OF CORREGGIO

ALMOST every celebrated painter has at some time in his life sat for his portrait. Many have painted their own likenesses, not so much from motives of vanity, but as a matter of artistic interest. Others have posed as models to their fellow painters.

Correggio was an exception in this regard. The old biographer Vasari made many efforts to procure a portrait, and concluded that "he never took it himself, nor ever had it taken by others, seeing that he lived much in retirement."

Our painter, as we have seen, was not a student of the face. Form and expression did not greatly interest him. He busied himself chiefly with problems of light and shade. This is perhaps the reason why he never thought it worth while to paint his portrait. He was not a traveller, and probably never visited any of the great art centres of his time. So he made no friends among the contemporary painters who would have been likely to make his portrait. In any case his busy life left little time for any work for himself, and if he thought at all of a portrait, he doubtless postponed it to some more convenient season. Waiting for such a time, his career was brought suddenly to an end. He died of fever in Correggio at the age of forty.

In the passing centuries one picture after another has been put forward as a pretended portrait of Correggio. The painter's admirers were always eager to believe that a real likeness had at last been discovered. Though we cannot rely upon the genuineness of any of these, some are very interesting.

Such an one is our frontispiece, from a painting in the Parma Gallery, pointed out as Correggio's portrait. Whoever the original may have been, the expression is certainly animated and intelligent. There is much humor and kindliness in the face. The unknown artist should have the credit for the gift of revealing the individual character of his sitter.

Lacking an authentic portrait of the man Correggio, we have to content ourselves with the short account of his character given by Vasari. "He was a person," writes the biographer, "who held himself in but slight esteem, nor could he ever persuade himself that he knew anything satisfactorily respecting his art; perceiving its difficulties, he could not give himself credit for approaching the perfection to which he would so fain have seen it carried; he was a man who contented himself with very little, and always lived in the manner of a good Christian."



# PRONOUNCING VOCABULARY OF PROPER NAMES AND FOREIGN WORDS

The Diacritical Marks given are those found in the latest edition of Webster's International Dictionary.

## EXPLANATION OF DIACRITICAL MARKS.

A Dash (ˉ) above the vowel denotes the long sound, as in fāte, ſve, time, nōte, ūse.

A Dash and a Dot (˙) above the vowel denote the same sound, less prolonged.

A Curve (˘) above the vowel denotes the short sound, as in ădd, ănd, ăll, ădd, ŭp.

A Dot (˙) above the vowel a denotes the obscure sound of a in pāst, ābāte, Amēricā.

A Double Dot (¨) above the vowel a denotes the broad sound of a in fāther, kīma.

A Double Dot (¨) below the vowel a denotes the sound of a in ball.

A Wave (˜) above the vowel e denotes the sound of e in hēr.

A Circumflex Accent (ˆ) above the vowel o denotes the sound of o in bōrn.

A dot (˙) below the vowel u denotes the sound of u in the French language.

˜ indicates that the preceding vowel has the French nasal tone.

ç and x denote the guttural sound of ch in the German language.

th denotes the sound of th in the, this.

ç sounds like g.

c sounds like k.

g sounds like g.

ġ is hard as in ġet.

ġ is soft as in ġem.

Allegri (ăl-lē/grē).

Altius cæteris Dei patefecit arcana  
(ăl'tē-ōos kī'tā-rēs dē'ē pā-tē-fā-  
kīt ār-kā'nā).

Ambrose (ăm'brōz).

Anacreon (ăn-ăk/rē-ōn).

Antonio (ăn-tō'nō-ō).

Apollo (ă-pōl'lō).

Aphrodite (ăf-rō-dī'tē).

Artemis (ăr'tē-mīs).

Arimathea (ăr-ī-mā-thē'ă).

Athena (ă-thē'nā).

Augustine (ă'gŭs-tēn).

Aurora (ă-rō'rā).

Austin (ăs'tĭn).

Bayliss, Wyke (wĭk bā'lĭs).

Bēth'lēhēm.

Berenson (bē'rēn-sōn).

Blashfield (blăsh'fēld).

Burekhardt (bōrk'hărt).

Cæsar (sē'zăr).

candelabrum (kăn-dē-lă'brŭm).

Carthage (kăr'thāj).

Catherine (kăth'ēr-ĭn).

Caxton (kăks'tŭn).

Cavaliere (kă-vă-lē-ē'rā).

chiaroscuro (kyă-rō-skōō'rō).

Cicerone (chē-chă-rō'nā).

Claudian (clă'dĭ-ăn).

Correggio (kōr-rēd'jō).

Costus (kōs'tŭs).

Comus (kō'mŭs).

Cŭ'pid.

Cyprus (sĭ'prŭs).

Dalmatian (dăl-mă'shăn).

Danaë (dă'nă-ē).

Daphne (dăf'nē).

Diana (dĭ-ăn'ă or dĭ-ăn'ă).

Ecce Homo (ēk'kē or ēk'sē hō'mō).

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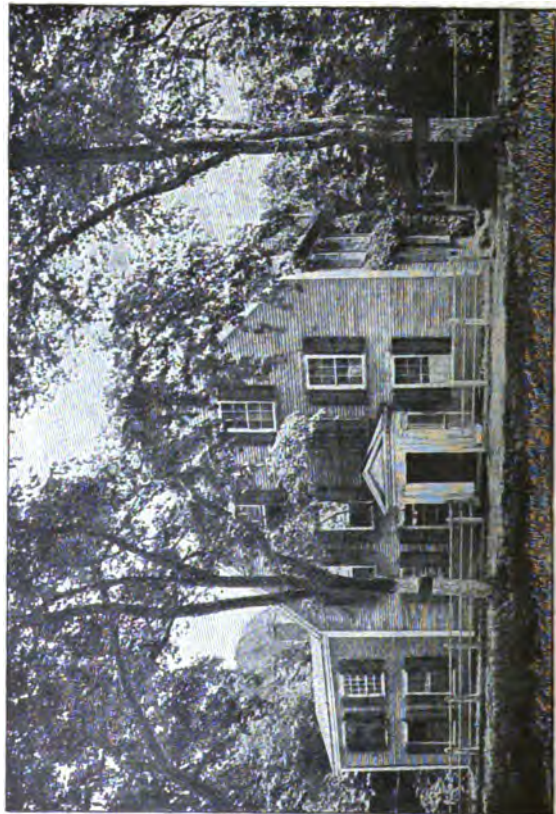
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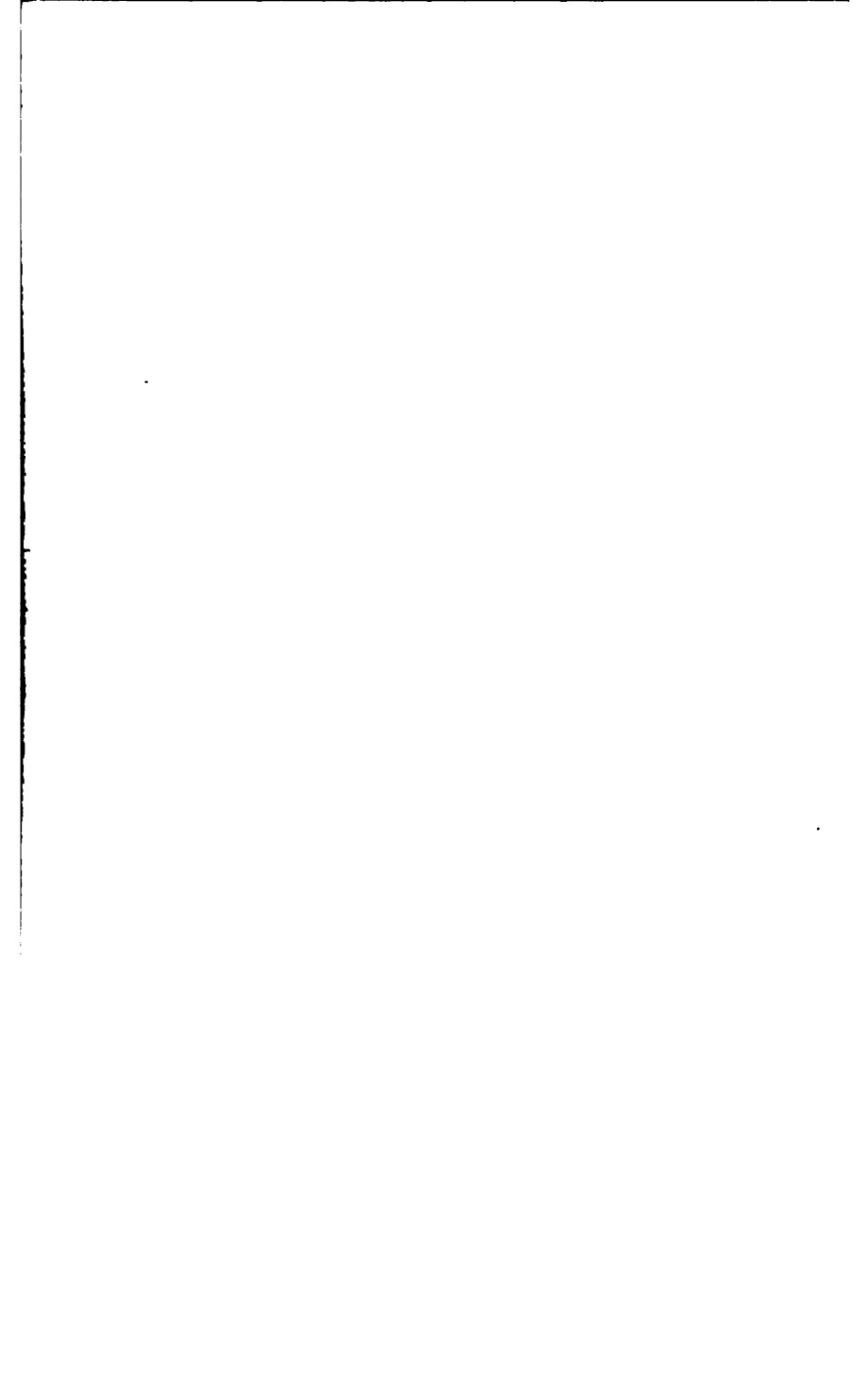
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# **TUSCAN SCULPTURE**

**OF THE FIFTEENTH CENTURY**

**A COLLECTION OF SIXTEEN PICTURES**

**REPRODUCING WORKS BY DONATELLO, THE**

**DELLA ROBBIA, MINO DA FIESOLE, AND**

**OTHERS, WITH INTRODUCTION**

**AND INTERPRETATION**

**BY**

**ESTELLE M. HURLL**



**BOSTON AND NEW YORK  
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***The Riverside Press, Cambridge***

**1902**

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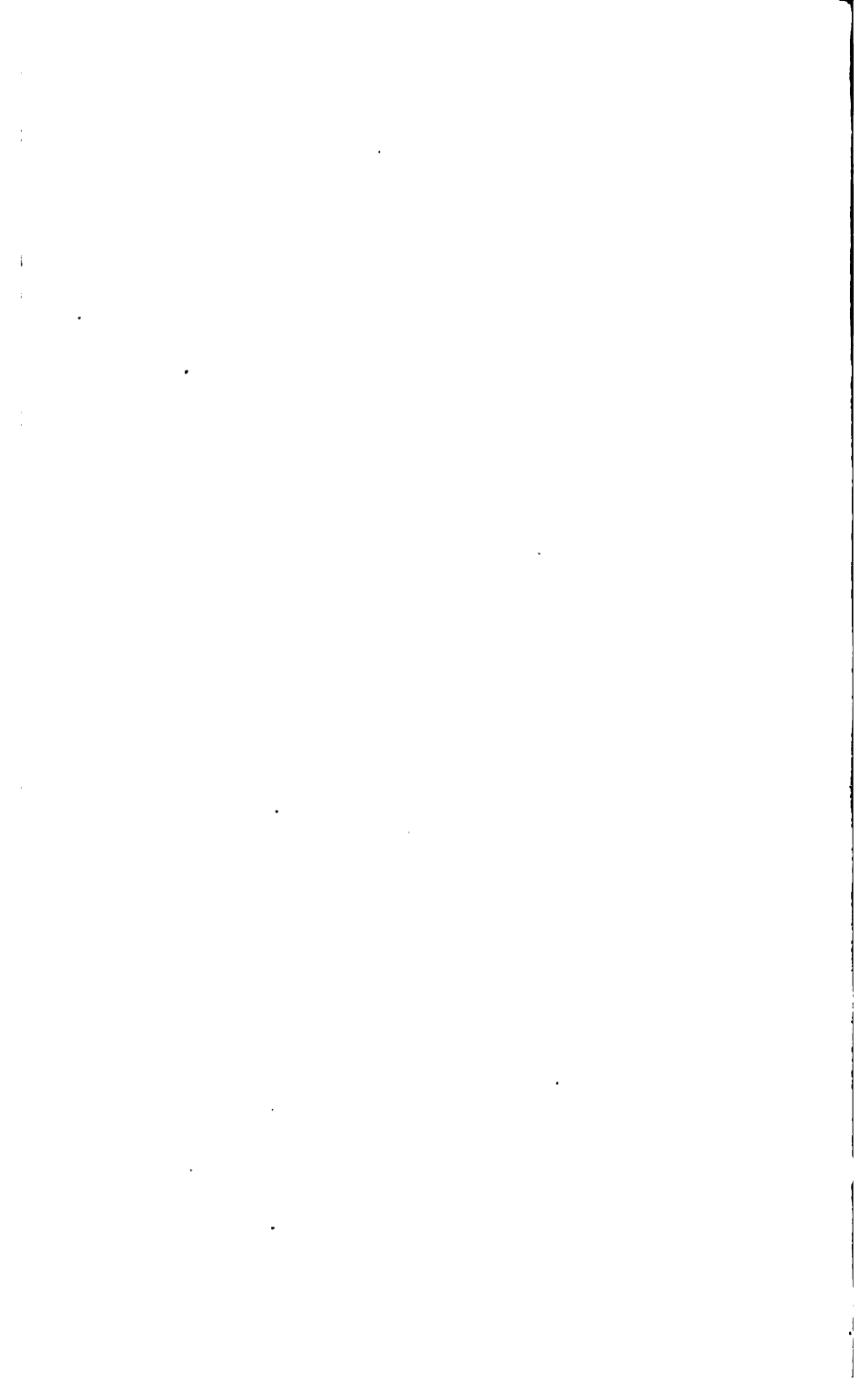
## PREFACE

THIS little collection is intended as a companion volume to "Greek Sculpture," a previous issue of the Riverside Art Series. The two sets of pictures, studied side by side, illustrate clearly the difference in the spirit animating the two art periods represented.

The Tuscan sculpture of the Renaissance was developed under a variety of forms, of which as many as possible are included in the limits of our book: the equestrian statue, the sepulchral monument, the ideal statue of saint and hero, as well as various forms of decorative art applied to the beautifying of churches and public buildings both without and within.

ESTELLE M. HURLL.

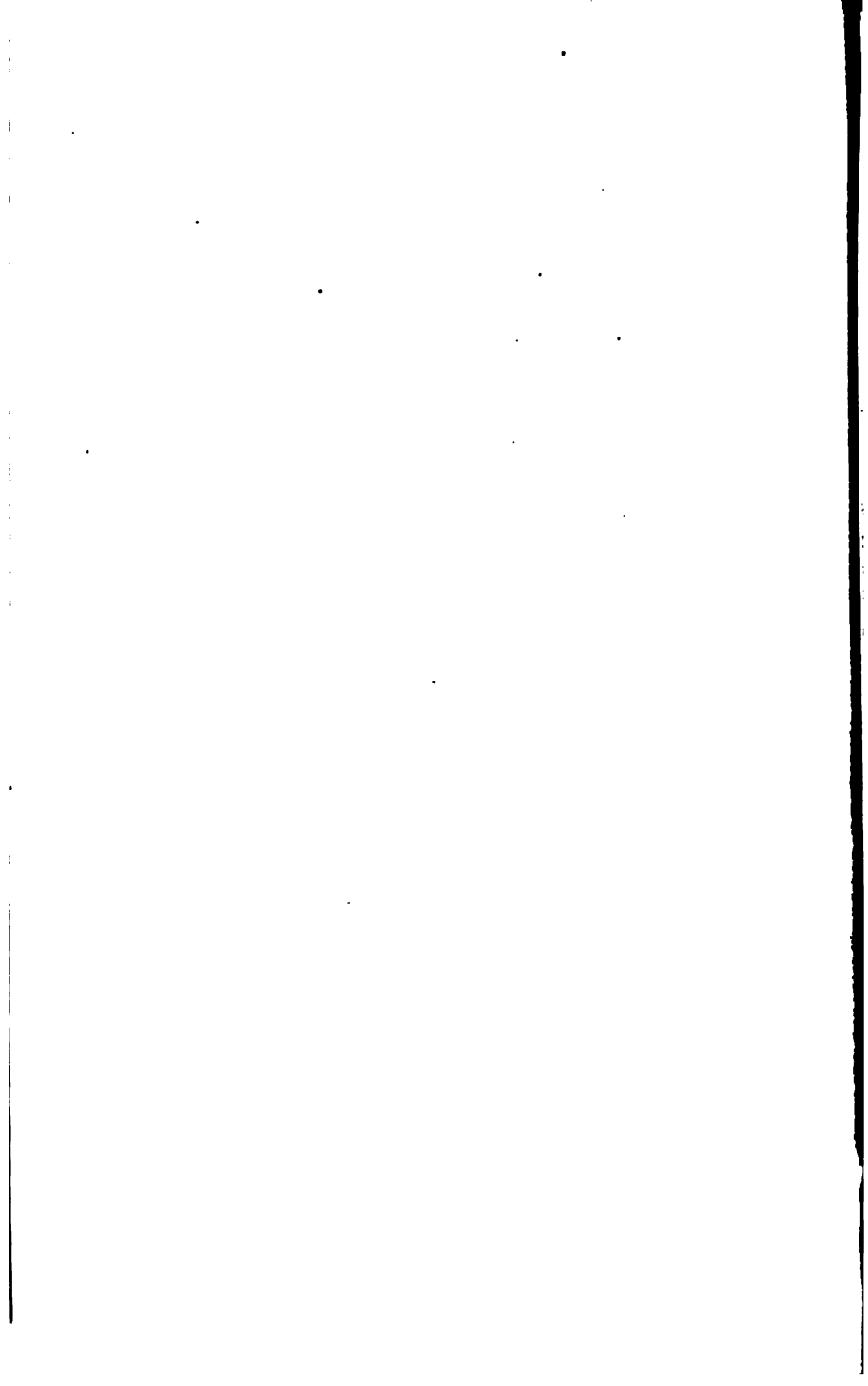
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NOTE: With one exception the pictures were made from photographs by Alinari; the "Musical Angels" was made from a photograph by Naya.





## INTRODUCTION

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### I. ON SOME CHARACTERISTICS OF TUSCAN SCULPTURE IN THE FIFTEENTH CENTURY.

"THE Italian sculptors of the earlier half of the fifteenth century are more than mere forerunners of the great masters of its close, and often reach perfection within the narrow limits which they chose to impose on their work. Their sculpture shares with the paintings of Botticelli and the churches of Brunelleschi that profound expressiveness, that intimate impress of an indwelling soul, which is the peculiar fascination of the art of Italy in that century."

These words of Walter Pater define admirably the quality which, in varying degree, runs through the work of men of such differing methods as Donatello, the della Robbia, Mino da Fiesole, and Rossellino. It is the quality of expressiveness as distinguished from that abstract or generalized character which belongs to Greek sculpture. Greek sculpture, it is true, taught some of these artists how to study nature, but it did not satisfy Christian ideals. The subjects demanded of the Tuscans were entirely foreign to Greek experience. The saints and martyrs of the Christian era were at the opposite pole from the gods and heroes of antiquity. Hence the aim of the new sculpture was the manifestation of the soul, as that of the classic art had been the glorification of the body.

Jacopo della Quercia was one of the oldest of the sculptors whose work extended into the fifteenth century, being

already twenty-five years of age when that century began. Standing thus in the period of transition between the old and the new, his work unites the influence of mediæval tradition with a distinctly new element. His bas-reliefs on the portal of S. Petronio at Bologna are probably his most characteristic work. The tomb of Ilaria del Carretto is in a class by itself: "In composition, the gravest and most tranquil of his works, and in conception, full of beauty and feeling."<sup>1</sup>

Donatello is undoubtedly the greatest name in Italian sculpture previous to Michelangelo. The kinship between these two men was felicitously expressed in Vasari's quotation from "the most learned and very reverend" Don Vincenzo Borghini: "Either the spirit of Donato worked in Buonarroti, or that of Buonarroti first acted in Donato." Vitality, force, action, suggestiveness, character, such are the words which spring to the lips in the presence of both masters.

The range of Donatello's art was phenomenal, from works of such magnitude as the equestrian statue of Gattamelata, to the decorative panels for the altar of S. Antonio at Padua. At times he was an uncompromising realist, as in his statue of the bald old man, the Zuccone, who figured as King David. Again he showed himself capable of lofty idealism, as in the beautiful and heroic St. George. Which way his own tastes leaned we may judge from his favorite asseveration, "By my Zuccone." The point is that it mattered nothing to him whether his model was beautiful or ugly, whether he wrought out an ideal of his imagination or studied the character of an actual individual; his first care was to make the figure live. In consequence his art has what a critic has called "a robustness and a sanity" which have made it "a wellspring of inspiration to lesser men."

<sup>1</sup> Sidney Colvin.

The only subject practically left out of Donatello's work was woman. Children afforded him all the material he needed for the more decorative forms of his art. For the rest the problems which interested him most were perhaps best worked out in the study of the male figure.

A recent biographer of Donatello, Hope Rea, points out some interesting characteristics of his technical workmanship. In every work subsequent to his St. Mark, "the hair," she says, "is conspicuous by its appearance of living growth." And again, explaining the excellence of his drapery, she shows how he went beyond the ordinary consideration of the general flow and line of the stuffs, to a study of the sections of the folds. Hence drapery with him "is not only an arrangement of lines for decorative effect, or a covering for the figure, but it is a beauty in itself, filled with the living air."

Nanni di Banco is a name naturally associated with that of Donatello, not only on account of the friendship between the two, but from the fact that both worked on the church of Or San Michele. Nanni was one of the smaller men whose work is overshadowed by the fame of a great contemporary. His art has not sufficient distinction to give it a prominent place; yet it is not without good qualities. Marcel Reymond insists that the public has not yet appreciated the just merits of this neglected sculptor. In his opinion the St. Philip was the inspiration of Donatello's St. Mark, while Nanni's St. Eloi had an influence upon St. George.

With Luca della Robbia began the "reign of the bas-relief," as Marcel Reymond characterizes the period of fifty years between Donatello and Michelangelo. Women and children were the special subjects of this sculptor's art, and it is perhaps in the Madonna and Child that we see his most characteristic touch. How well he could represent spirited action, we see in some of the panels of

the organ gallery. How dignified was his sense of repose, is seen in the lunette of the Ascension.

Much as he cared for expression, — "expression carried to its highest intensity of degree," as Walter Pater put it, — he never found it necessary to secure this expression at the cost of beauty. That he studied nature at first hand his works are clear evidence, but that did not preclude the choice of attractive subjects. His style is "so sober and contained," writes a recent critic, "so delicate and yet so healthy, so lovely and yet so free from prettiness, so full of sentiment, and devoid of sentimentality, that it is hard to find words for any critical characterization."<sup>1</sup> "Simplicity and nobility," the words of Cavalucci and Molinier, is perhaps the best phrase in which to sum up the art of Luca della Robbia.

In his nephew, Andrea della Robbia, the founder of the school had a successor whose best work is worthy of the master's teaching. If he lacked the simplicity and severity of the older man, he surpassed him in depth of Christian sentiment. Sometimes, it is true, his tenderness verges on weakness, his devoutness on pietism. If we are tempted to charge him with monotony we must remember what pressure was brought upon a man whose works attained such immense popularity. The bambini of the Foundling Hospital and the Meeting of St. Francis and St. Dominick show the high level to which his art could rise.

Antonio Rossellino and Mino da Fiesole may be classed together as sculptors to whom decorative effect was of first importance; they loved line and form for their intrinsic beauty. They delighted in elaborate and well ordered compositions. Elegance of design, delicacy and refinement in handling, are invariable qualities of their

<sup>1</sup> Notes on *Vasari's Lives*, edited by E. H. and E. W. Blashfield and A. A. Hopkins.

work. Such qualities were especially to be desired in the making of those sepulchral monuments which were so numerous in their period. Of the many fine works of this class in Tuscany each of these two sculptors contributed at least one of the best examples.

It is superfluous to point out that the sweetness of these sculptors is perilously near the insipid, their grace too often formal. We are brought to realize the true greatness of the men when we behold the grave and tranquil beauty of the effigy of the Cardinal of Portugal, or the vigorous characterization of the bust of Bishop Salutati.

It is John Addington Symonds who says the final word when he declares that the charm of the works of such men as Mino and Rossellino "can scarcely be defined except by similes." And these are the images which this master of similes calls up to our mind as we contemplate their works: "The innocence of childhood, the melody of a lute or a song bird as distinguished from the music of an orchestra, the rather tints of early dawn, cheerful light on shallow streams, the serenity of a simple and untainted nature that has never known the world."

## II. ON BOOKS OF REFERENCE.

There are but few works devoted exclusively to the subject of Italian Renaissance sculpture. For many years American students seeking information in this direction have relied chiefly upon the works of C. C. Perkins: "Tuscan Sculptors" (2 vols.), London, 1864; "Italian Sculptors" (in Northern, Southern and Eastern Italy), London, 1868; and finally the volume which unites and revises the material of both earlier works, "Historical Handbook of Italian Sculpture," New York, 1883.

The recent work of Marcel Reymond, "La Sculpture Florentine," Florence, 1898, has been heartily welcomed by students of all nationalities. It consists of four vol-

umes, all well illustrated, devoted respectively to: (1) *Les Prédécesseurs de l'Ecole Florentine et la Sculpture Florentine au XIV<sup>e</sup> siècle* [The Precursors of the Florentine School and Florentine Sculpture of the 14th Century]. (2) *Première moitié du XV<sup>e</sup> siècle* [First half of the 15th century]. (3) *Seconde moitié du XV<sup>e</sup> siècle* [Second half of the 15th century]. (4.) *Le XVI<sup>e</sup> siècle et les Successeurs de l'Ecole Florentine* [The 16th Century and the Successors of the Florentine School]. As it has not been translated into English this work is not so widely read by the general public as it should be, but it is probably to be found in most large libraries.

A newly published book, "Italian Sculpture of the Renaissance," by L. J. Freeman, M. A., appears just as this volume goes to press. It is a brief survey, critical and interpretative, of the principal works of the most prominent Florentine sculptors of the period, with some account of the characteristics of the early and later Renaissance work. Some forty fine illustrations elucidate the study.

Of the general works on the history of art from which material on our subject may be drawn, the most important is of course Vasari's "Lives." In the recently revised English version, edited by E. H. and E. W. Blashfield and A. A. Hopkins (New York, 1897), are some valuable footnotes summing up the characteristics of the individual sculptors.

Of inestimable value for purposes of serious study are the volumes by Eugène Müntz, "*Histoire de l'Art pendant la Renaissance.*" The material bearing on the sculptors illustrated in this present collection is found in his volume devoted to "*Les Primitifs*" (Paris, 1889). Those to whom the French text presents no difficulty will derive much benefit from the study of this book, which may be consulted in the large public libraries.

A book available to all, and of a delightfully popular nature, is the volume on "The Fine Arts" in John Addington Symonds's series of *The Renaissance in Italy*. This writer had a remarkable gift for putting much suggestive comment into a compact and readable form.

General histories of sculpture allotting a proportionate space to the consideration of the Italian sculptors of the Renaissance are, by Lucy Baxter, "Sculpture, Renaissance and Modern" (New York, 1891); Lübke, "History of Sculpture," translated from the German by F. E. Bunnett (London, 1878); Allan Marquand and A. L. Frothingham, "Textbook of the History of Sculpture" (New York, 1896).

A special study of the work of Donatello is made by Hope Rea in a volume of the series of *Handbooks of the Great Masters in Painting and Sculpture*. A complete list of the sculptor's works is given. Luca della Robbia is the subject of two important French works: by Cavallucci and Molinier, "Les Della Robbia" (Paris, 1884); by Marcel Raymond, "Les Della Robbia" (Florence, 1897). There is a chapter on Luca della Robbia in Walter Pater's "Studies in the History of the Renaissance" (1890), and another in Mrs. Van Rensselaer's "Six Portraits" (Boston, 1889).

Mrs. Oliphant has written pleasantly both of Donatello and of Luca della Robbia in "The Makers of Florence."

### III. HISTORICAL DIRECTORY OF THE WORKS IN THIS COLLECTION.

Frontispiece. *Il Marzocco* (the heraldic lion of Florence). (Donatello.) Made of *pietra serena* and originally placed on the *ringhiera* of the Palazzo Vecchio, Florence. Now in the National Museum (Bargello) of that city, while a bronze copy occupies its place in front of the palace.

1. *Musical Angels*. (Donatello.) Bronze bas-reliefs from the high altar of S. Antonio, Padua. Ordered in 1448. Completed in 1450. Marcel Reymond holds that the execution of these reliefs was committed to assistants. In 1576 a new altar was ordered, and Donatello's bronzes were dispersed. In 1895 a reconstruction of Donatello's altar was made, setting the parts in place according to what is supposed to have been the original design.

2. *St. Philip*. (Nanni di Banco.) Marble statue in niche on outside of Or San Michele, Florence. The date is uncertain; Marcel Reymond considers it one of Nanni's oldest works, placing it before 1408.

3. *St. John the Baptist*. (Donatello.) Bas-relief in pietra serena in the National Museum (Bargello), Florence. No date is assigned.

4. *The Infant Jesus and St. John*. (Mino da Fiesole.) Detail of marble altarpiece in alto rilievo in cathedral of Fiesole, being a part of the monument of Bishop Salutati. Ordered in 1462.

5. *Boys with Cymbals*. (Lucca della Robbia.) One of the marble bas-reliefs ornamenting the organ gallery for the Florence cathedral. Organ gallery begun in 1431, finished 1440. Removed from cathedral in 1688. Reliefs put in Uffizi Gallery 1882, and then in the Bargello. Thence taken to the museum of the Duomo, where they are now to be seen, set up in place on the reconstructed gallery.

6. *Tomb of Ilaria del Carretto (Detail)*. (Jacopo della Quercia.) Marble tomb in the cathedral of Lucca. Milanese dates it 1413, but Ridolfi's description of the Lucca cathedral places Jacopo's work there in 1406 or 1407, and Müntz thinks this date conclusive.

7. *Madonna and Child (Detail)*. (Luca della Robbia.) Glazed terra cotta lunette over the door of a building



(now a shop) in the Via dell' Agnolo, Florence. Considered by Marcel Reymond the most difficult of Luca's work to date. According to Dr. Bode, executed before 1431; according to Allan Marquand, between 1430 and 1440; according to Marcel Reymond, towards 1450.

8. *Meeting of St. Francis and St. Dominick.* (Andrea della Robbia.) Glazed terra cotta lunette in the Loggia of San Paolo, Florence. Classified by Marcel Reymond under Andrea's third manner, because distinguished by perfect knowledge of artistic principles.

9. *St. George.* (Donatello.) Marble statue originally designed for a niche on the church of Or San Michele, Florence. Executed in 1416 at the order of the Guild of Armorers. In 1887 it was removed to the National Museum, Florence, to preserve it from injury by exposure to the weather. A bronze copy was substituted for it on the church.

10. *Bambino.* (Andrea della Robbia.) One of a series of glazed terra cotta medallions on the façade of the Foundling Hospital, Florence. Judged by its relation to the art of Luca della Robbia, this is among the early works of Andrea. From certain data in the history of the hospital, Cavalucci reckons that it was executed about the year 1463.

11. *The Annunciation.* (Andrea della Robbia.) Altarpiece at La Verna. Marcel Reymond says that from the beauty of style and the advanced knowledge of technique exhibited here, this work must belong to Andrea's maturity, that is, in the neighborhood of his fortieth year. It is classified by Reymond in Andrea's "first manner."

12. *The Ascension.* (Luca della Robbia.) Enamelled terra cotta lunette, decorating tympanum of door of sacristy in the cathedral at Florence. The first work in this material by Luca of which we have the date, 1446.

13. *Tomb of the Cardinal of Portugal (Detail).* (An-

tonio Rossellino.) Tomb in colored marble in the church of San Miniato, Florence. Ordered in 1461.

14. *Equestrian statue of Gattamelata.* (Donatello.) In the Piazza del Santo, Padua. Commission given 1444. Work begun 1446. Statue set up, 1453. Erected at the expense of Gattamelata's son, Gio. Antonio.

15. *Shrine.* (Mino da Fiesole.) A marble tabernacle, decorated in mezzo-relievo and originally made for the nuns of the convent of the Murate. Removed in 1815 to S. Croce, Florence. No date is assigned to it.

#### IV. TABLE OF BIOGRAPHICAL DATA.

*Jacopo di Pietro d' Angelo*, of La Quercia Gossa, a castello once near Siena and since destroyed. Born 1371; died 1438. Variouslly stated to have been a scholar of Maestro Goro and of Luca di Giovanni. Milanese believes that these claims are groundless, and that Jacopo was a pupil of his own father, who was a goldsmith. Best known for his marble reliefs ornamenting the portal of S. Petronio, Bologna.

*Nanni di Banco.* Son of Antonio di Banco, who was at work in the Florence Cathedral in 1406. He is known to have been considerably older than Donatello, and Marcel Raymond suggests the date 1374 as the probable year of his birth. Died 1421.

*Donatello.* The familiar name applied to Donato di Niccolò di Betti Bardi. Born in Florence, 1386; died in Florence, 1466. His visit to Rome in company with Brunelleschi has been called the most important of the initial steps in the revival of antiquity in art. The friendship and patronage of Cosmo de' Medici brought the artist many commissions.

*Luca di Simone di Marco della Robbia.* Born in Florence, 1399 or 1400; died 1482.

*Andrea della Robbia*, nephew of Luca. Born 1485; died 1525.

*Antonio Rossellino*. One of the five sons of Matteo di Domenico Gambarelli, all being artists. Born in Settignano in 1427; died about 1499.

*Mino di Giovanni di Mino*, usually called *Mino da Fiesole*. Born in 1481 in Poppi, in the Casentino, a district between the sources of the Arno and Tiber, north of Arezzo. Died in 1484. He was a friend of Desiderio da Settignano, but probably not one of his pupils.



# I

## MUSICAL ANGELS

BY DONATELLO

IN the western part of Italy, lying a little north of the centre, is the district known as Tuscany. Here, in the valley of the Arno, is the city of Florence, glorious with her storied palaces and churches. Around her are clustered Pistoja and Lucca, Pisa and Leghorn, Siena and Arezzo, all notable towns in Italian history. Here, too, is Carrara, with its stores of beautiful marble.

It was from this little district of Tuscany that the sculptors came forth who have helped to make Italy famous as the birthplace of modern art. The development of Tuscan sculpture covered a period of some three centuries, beginning with the Pisan Niccolò, who worked between the years 1220 and 1270, and culminating with the great Florentine Michelangelo, who died in 1564. We shall study in this little collection a few works of the fifteenth century.

It was the time called by historians the Renaissance, which means literally "the new birth." The world was awakening from the long sleep of the Middle Ages, and Italy was the first to be aroused. Certain adventurous spirits began to ponder the

possibility of a new continent beyond the sea. There was a great revival of learning, accompanied by a passionate love of the beautiful. Schools of art were established throughout the length of Italy.

In other volumes of this series we have learned how the churches, palaces, and public buildings were filled with paintings.<sup>1</sup> We shall now see that sculpture also contributed much to the adornment of the cities. Statues, busts, and bas-reliefs, in marble, bronze, and terra-cotta, ornamented many buildings both without and within.

Our illustration shows two panels from the series of twelve bronze reliefs on the front of a church altar. Two little boy angels are making music with their pipes. The companion panels are also filled with musical angels, some singing and others playing on various instruments.

The New Testament begins and ends with the music of angels. The birth of Jesus is heralded by a multitude of the heavenly host singing "Glory to God in the highest." The golden city of St. John's vision is filled with "the voice of harpers, harping with their harps," in the new song before the throne of God. Thence has arisen the beautiful custom of artists to represent angels as musicians.

The child angels of our picture have tiny pointed wings as a sign of their heavenly origin. Certainly we cannot imagine such buoyant little creatures treading the earth like mortals. One stands on tip-toe like a bird poised for flight. The other skips

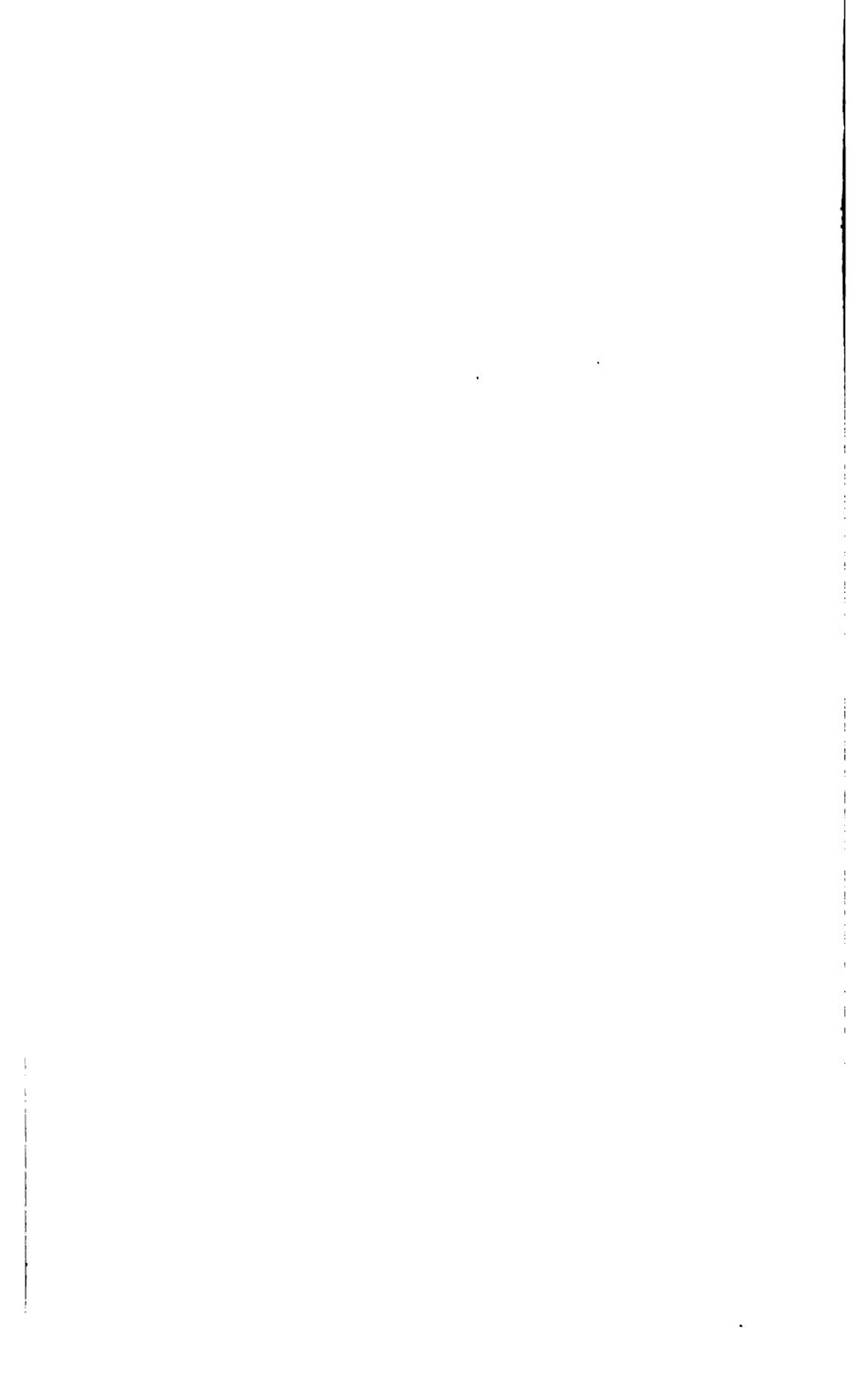
<sup>1</sup> See *Raphael, Michelangelo, Titian, and Correggio*.



Maya, photo.

John Andrew & Son, So.

MUSICAL ANGELS (DONATELLO)  
*Church of San Antonio, Padua*





through the air with joyous motion. The head of one is encircled by a halo, the emblem of purity. The other wears a fillet of flowers over his curls. Each carries two little pipes, the simplest of musical instruments.

It was long ago in the childhood of the race that some shepherd, plucking a reed from the bank of a stream, first found that the hollow stem had a voice of its own. The pipe thereafter became a favorite instrument among primitive people. We read in the Old Testament Scriptures that the ancient Hebrews used it in the celebration of their festivities. At the Greek festivals also the pipers had a place in the procession of musicians.

Our angel pipers are blowing lustily with puffing cheeks —

“Such sweet  
Soft notes as yet musician’s cunning  
Never gave the enraptured air.”

They are genuine musicians, not children playing with the pipes as with toys. They move to the rhythm of their piping, their lifted faces expressing their delight. Their thin garments cling to their figures, and the loose ends flutter about them.

Every line of the modelling is beautiful, the poise of the figures full of rhythmic grace. The angel at the left stands in profile, with face slightly turned away from the spectator. The right hand figure skips directly out of his panel, swinging lithely about towards the left, as he moves. The outlines of both figures describe long fine curves, with which

the edges of the drapery run parallel. In the drawing of the right hand angel we may trace delicate patterns of interlacing ovals.

Some portions of the work seem to be modelled in very high relief. The limbs, we are told, are in low relief, supported on a metal back, an inch or so thick, by which they are thrown out to a proper distance from the background.

The altar to which our panels belong is in the church of S. Antonio, Padua, and was executed by the Florentine sculptor, Donatello, in 1450. The entire scheme of decoration is very elaborate. On the front is a row of musical angels, in which the panels here reproduced occupy opposite ends. Above these are five reliefs of larger size; and still higher are seven life-size statues of saints. The whole is surmounted by a crucifix. Even the back of the altar is ornamented with reliefs, and the work is an example of the spirit of the age, which thought nothing too rich or beautiful for the purposes of worship.

## II

### ST. PHILIP

BY NANNI DI BANCIO

ST. PHILIP was one of the first group of disciples whom Jesus called to his service. He was a native of Bethsaida in Galilee, but we do not know what occupation he pursued there. There is a tradition that he was a chariot driver, and in any case he was certainly a laboring man like all of the twelve. Having attached himself to Jesus he began at once to work in his cause. He persuaded Nathanael to come and see the Master, and thereby won a new adherent.<sup>1</sup>

Philip was not spiritually minded, like John, nor impetuous, like Peter, but in his own way he wanted to know the truth. Perhaps he was a little slower than others to grasp religious teaching. It may be that he was franker than many in confessing that he did not understand.

He and Thomas were somewhat alike in this respect, and once, when Jesus was talking of departing to the Heavenly Father, both interrupted him with questions. Philip said, "Lord, show us the Father and it sufficeth us." "Have I been so long time

<sup>1</sup> St. John, chapter i., verses 43-51.

with you and yet hast thou not known me?" replied Jesus. "He that hath seen me hath seen the Father."<sup>1</sup>

Apparently Philip learned his lesson well, for we read in traditional history of his faithful missionary services in later life. He was twenty years in Scythia preaching the gospel. Then he went to Hieropolis in Phrygia, where the people worshipped a serpent. The apostle drove the serpent away, but the pagan priests sought his life in revenge. He was bound to a cross and stoned to death, praying even in his agony for his enemies.<sup>2</sup>

The statue of St. Philip in our illustration shows him as a somewhat commonplace-looking man with heavy features. It accords with the usual account of him that his face should not be particularly intellectual. His attitude is full of dignity, and denotes a well-balanced character. The large well-knit hands are those of an artisan. He is of about middle age, as the artists usually represent him. A plain man of good common sense and sterling worth — this was Philip both in fact and in the statue.

In pictures and statues the apostles nearly always carry the symbols of their identity. St. Philip's emblem is the cross, but it is here dispensed with, and we have only the Latin inscription to show us who he is.

The statue stands in a niche, and is one of a series

<sup>1</sup> St. John, chapter xiv., verses 1-11.

<sup>2</sup> Mrs. Jameson's *Sacred and Legendary Art*, p. 235.



Alinari, photo.

John Andrew & Son, Sc.

ST. PHILIP (NANNI DI BANCO)  
*Church of Or San Michele, Florence*



ornamenting the outside of the church of Or San Michele in Florence. In building this church all the merchants and artisans of the city contributed to support the work. Each trade was at that time represented by a guild or association whose members united to advance their common business interests.<sup>1</sup> These various guilds furnished the statues for the niches, each supplying the figure of its own patron saint. St. Philip was the gift of the Guild of Hosiers, and was executed by the sculptor Nanni di Banco.

Donatello had at first been approached by the guild, but considering his price exorbitant they gave the order to Nanni, who promised to accept any terms they decided upon. When the statue was done, however, the sculptor demanded a sum larger than the price of Donatello. The latter was now called upon to act as referee, and he set a still higher price upon the work. The Hosiers were indignant. "Why," they asked, "had Donatello rated Nanni's work at a higher price than his own, which would have undoubtedly been better?" "Because," replied the great sculptor, laughing, "being less skilful than I, he has worked harder, and therefore deserves more pay." A compromise was effected, and the statue set in place.

That Donatello could indeed have made a better

<sup>1</sup> The Florentine guilds of this period may be compared with those of the seventeenth century in Holland. See the chapter on the "Syn-dics of the Cloth Guild" in the volume on *Rembrandt* in the *River-side Art Series*.

statue we shall presently see when we study his St. George, designed for the same church. St. Philip lacks distinction, and it has not the animation which the greater sculptor knew how to impart to his work. Nevertheless it has certain artistic qualities which make it worthy of Donatello's championship.

The lines of the drapery are well studied. Apparently Nanni had learned something in this respect from the Greek sculpture. Where draperies are simple and hang in long unbroken lines, the effect is impressive and dignified. When they are voluminous and broken, they lose in dignity. Good art is always simple and has no meaningless lines.

We are interested in examining the niche in which the statue is set. It is Gothic in design, and with its pointed top and side pinnacles recalls the cathedral windows in northern Europe. An architectural frame of this sort is often called a tabernacle, being in fact a miniature church in form. In the triangular space at the top is a bas-relief figure in half length which seems to represent Christ. The base is ornamented with an arabesque or scroll design, flanked at each end by the arms of the Hosiers' Guild. The side pillars have rich Corinthian capitals. Just inside are twisted pillars of curious workmanship.

Our illustration also shows a portion of the wall against which the niche is placed. We see that the church is built of stone, set in square blocks. On each side of the niche is a metal ring through which torches were thrust.



### III

#### ST. JOHN THE BAPTIST

BY DONATELLO

IN the hill country of Judæa lived the priest Zacharias and his wife, Elisabeth, who were the parents of St. John the Baptist. They were pious people, "walking in all the commandments and ordinances of the Lord, blameless." One day, as Zacharias was ministering in his office in the temple, an angel brought him the glad tidings that he was to have a son. "Thou shalt call his name John," said the vision, "and thou shalt have joy and gladness, and many shall rejoice at his birth."

A great career was promised for the coming child. He was to be a preacher filled with spiritual power. Like the old prophet Elias, he was to turn the hearts of the people to God, and to prepare the way for the Christ. As a sign that the angel's words were true, Zacharias was stricken dumb until his son was born. Then "his tongue was loosed, and he spake and praised God."

The neighbors marvelled at the mystery of John's birth, and they saw that "the hand of the Lord was with him." "And the child grew and waxed strong

in spirit," until he came to manhood.<sup>1</sup> Then was fulfilled the angel's prophecy concerning him. He became a great preacher, and multitudes flocked to hear him.

John's manner of life was like that of a hermit. He dwelt in the wilderness about the river Jordan, wearing a garment of camel's hair bound about his loins with a leathern girdle. His food was locusts and wild honey. He gathered his audiences in the open air and baptised his disciples in the river.

Though stern in his teachings he became for a time very popular. Yet he always spoke of his own work with great humility. "There cometh one mightier than I after me," he said.<sup>2</sup> This was Jesus, who, on presenting himself for baptism, was greeted by John as the "Lamb of God." The prophet's mission was now accomplished. He was soon after thrown into prison and beheaded, at the order of King Herod, whose sins he had openly rebuked.

The story of the Baptist's life brings readily before the imagination the strange figure of the man.<sup>3</sup> It is not so easy to fancy how he might have looked as a boy. The bas-relief of our illustration shows us what form the idea took in the mind of the sculptor Donatello.

The little fellow seems tall and slender for his

<sup>1</sup> The circumstances of John's birth are related in the first chapter of St. Luke, from which the quotations are drawn.

<sup>2</sup> St. Mark, chapter i., verse 7.

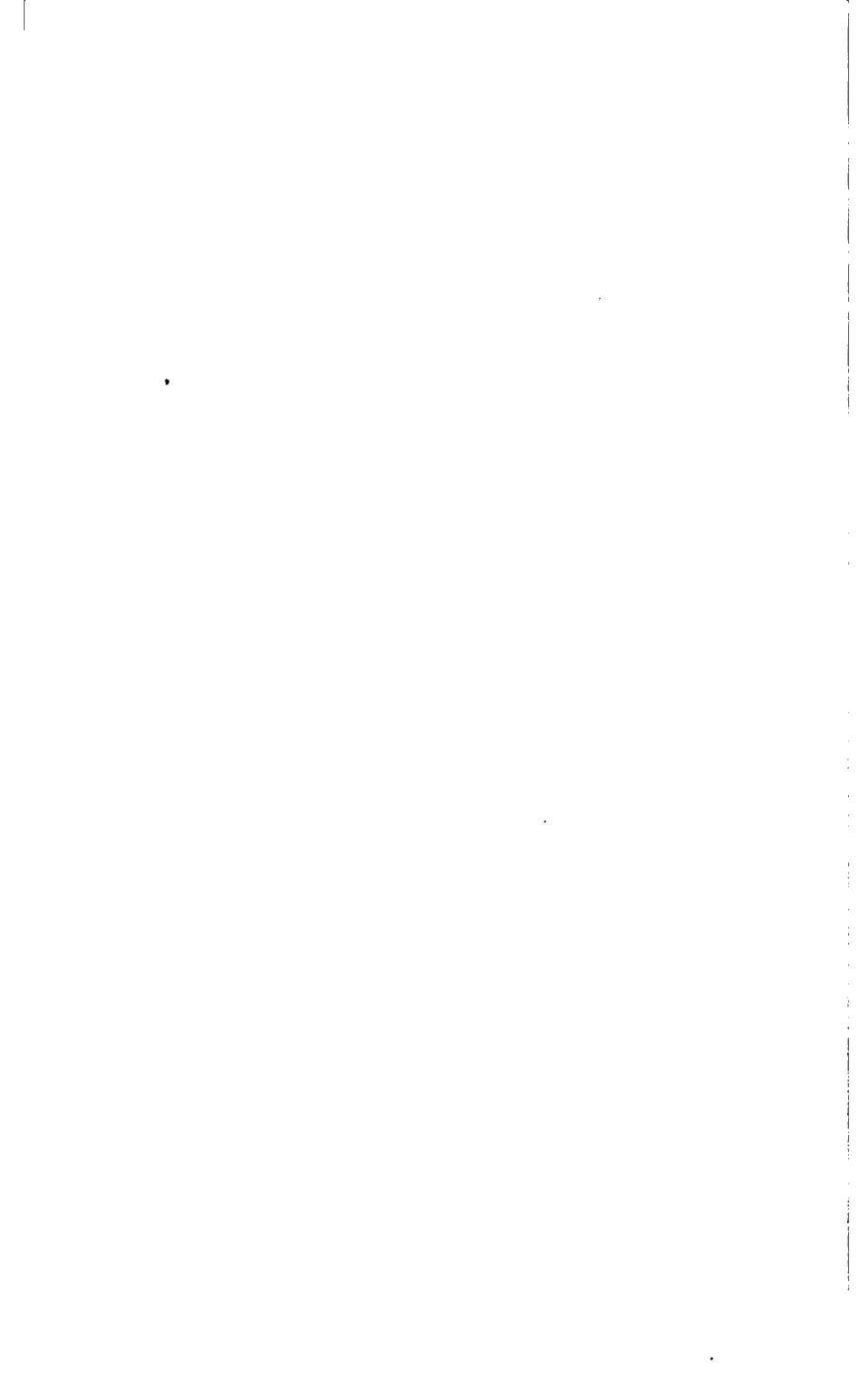
<sup>3</sup> See the pictures of St. John the Baptist in the volumes on *Titian* and *Correggio* in the Riverside Art Series.



Alinari, photo.

John Andrew & Son, No.

ST. JOHN THE BAPTIST (DONATELLO)  
*National Museum, Florence*



years, as if he had stretched his limbs by running much in the open air. The face is somewhat serious, but perfectly childish. The lips are parted in a half smile. He has a good forehead, and is an independent thinker. He impresses us as a straightforward character, a boy to like and trust.

It would be too much to say that he shows the making of a great man. It is enough that he is an honest, healthy boy with a mind of his own. He is hardly pretty, but he is very interesting. The hair is his most charming feature, waving in little tendrils over the head. He is not plump enough for his figure to show fine curves. On the contrary, the modelling is on rather severe lines, as if in keeping with the character.

Certain well understood signs show who he is. The circle about his head is the halo, the symbol of a sacred character. The skin garment fastened at the shoulder reminds us of the strange clothing John wore in the desert. The tall cross is the emblem of the prophet, as a forerunner of the crucified one.

Donatello's art covered a wide range of subjects, but in none was he more at home than in representing children. He has been called "the poet of child-life." There are interesting points of comparison between the example before us and the Musical Angels of the altar at Padua. St. John the Baptist is evidently a real little boy, transferred to the stone just as he was. The piping angels, on the other hand, are child ideals, without counterpart

in real life. St. John's large ear, with its irregularly bent rim, and his straight upper lip, are features such as an artist must certainly have copied, not invented. The angel faces, on the other hand, are moulded in the perfect curves which originate in the imagination of the artist. Donatello was, above all things else, a close student of human nature. Sometimes, indeed, he chose very unattractive models, and reproduced them so faithfully that the realism is almost painful. His artistic eye was always open to new impressions. Perhaps, one day as he walked through the streets of Florence, he noticed among the children playing there this little fellow of the long neck and pensive face. "Ecco," said he, to himself, "il Giovannino."<sup>1</sup> The child's face and bearing had a quaint seriousness precisely suited to the character.

It is wonderful how the sculptor's art has made the little boy seem actually alive in the bas-relief. The hair is executed with the skill peculiar to Donatello, and seems to grow from the head. Such studies from real life — *genre* studies, as they are called — were lessons which prepared the artist for higher works of idealism. The little St. John may have been the original material for some of the angel figures.

<sup>1</sup> "There is the little John."

## IV

### THE INFANT JESUS AND ST. JOHN

BY MINO DA FIESOLE

JESUS and St. John the Baptist were of nearly the same age, and there was a peculiar tie between them. Their mothers, Mary and Elizabeth, were cousins, and before the boys were born the two women had confided in each other their hopes for the future of their children. Angelic messengers had predicted a remarkable destiny for both boys. Jesus was to rule over an everlasting kingdom, and John was to be his prophet preparing the way for him. These were secrets which the outside world could not have understood, and Mary paid a visit to her kinswoman that they might talk of them together.

As John's home was in the hill country and Jesus was born in the town of Bethlehem, we do not know how soon the boys met. It might be supposed that Mary and Elizabeth would be eager to bring them together. While the mothers took council on the training of their sons, the children would be at play.

The little ones were, we believe, brought up quite simply, with no sense that they were different from other children. Jesus was a natural leader. We remember how he surprised his mother at the age

of twelve by asserting his own judgment.<sup>1</sup> Among his playfellows he must have shown much earlier that he was the one to take the first place. John was doubtless taught by his mother to defer to his little cousin. He was not lacking in spirit himself, but he could sometimes be very humble. In his manhood he spoke of Jesus as one whose shoe's latchet he was not worthy to unloose.<sup>2</sup>

It is pleasant to picture the two children together in our fancy, and we do not wonder that artists have liked the subject.<sup>3</sup> Our illustration shows us the theme wrought in marble. The child Jesus sits on the steps, and the little St. John approaching kneels in adoration. We see at once the religious meaning of the artist: the relation between the two in after life is foreshadowed in this imaginary incident. Each child carries the symbol of his character. A halo behind the head of Jesus signifies his divine origin. He holds on his knee a globe surmounted by a cross, in token that he who was crucified shall be the ruler of the world. In the symbol of the globe the old artists anticipated the later discoveries of science as to the form of the earth. Some of the ancient philosophers had taught that the earth is a sphere, and through the writings of Aristotle the belief was spread among the scholars of the Middle Ages.<sup>4</sup> That the idea made its way into art is per-

<sup>1</sup> St. Luke, chapter ii., verse 49.   <sup>2</sup> St. Luke, chapter iii., verse 16.

<sup>3</sup> See Chapter IX., on the "Children of the Shell," in the volume on *Murillo* in the Riverside Art Series.

<sup>4</sup> This is on the authority of a French writer, A. Jourdain, quoted by William H. Tillinghast in an essay on the "Geographical Know-





A. DENT, PHOTO.

JOHN ANDREWS & SON, SO.

THE INFANT JESUS AND ST. JOHN (MINO DA FIESOLE)

*Cathedral, Fiesole*



haps because the sphere is the most perfect and beautiful form, and hence the fitting symbol of God's created work.<sup>1</sup>

St. John carries the cross, which is his usual emblem as a prophet of Christ. It is tall and slender because it was supposed to be made of reeds. The reference is to Jesus's words concerning John when asking the people if they had sought the prophet merely as "a reed shaken by the wind."

The infant Jesus is a vigorous child, straight and perfectly formed. The little St. John is an older and taller boy, wearing a tunic. The younger child is delighted to have a playfellow. There is an eager smile on his face, and he puts out his right hand as if he longed to take the curious plaything St. John carries. Both children are plump, with well-shaped heads, but there is nothing precocious-looking about either. They are indeed uncommonly pretty, but for the rest are like other children, eying each other somewhat shyly in the early stages of acquaintance. It will not be long before they are the best of friends.

The figures in our illustration form a part of a marble altar-piece by Mino da Fiesole. The whole composition consists of three niches approached by ledge of the Ancients," in the *Narrative and Critical History of America*. In the same essay an anonymous poem of the thirteenth century is quoted to show the prevalent belief in the sphericity of the earth.

<sup>1</sup> In Didron's *Christian Iconography*, several interesting illustrations from old miniatures, etc., show the globe in the hand of the Creator. It is curious that this supposedly exhaustive authority on church symbolism gives no account of the origin and history of this emblem.

steps. In the central compartment kneels the mother Mary, adoring with folded hands the child, who sits below her. We see in our picture only the lower part of her dress behind the Christ child. In the side niches are figures of saints, the little St. John kneeling in front of the one on the Madonna's right.

Mino da Fiesole has been called "The Raphael of sculpture," and his work in this altar-piece illustrates the fitness of comparing him with the great painter. Especially do the figures of the two children here remind us of the child ideals of Raphael. At the time when this work was executed (1462) painters and sculptors had just begun to represent the Christ child undraped. The earlier artists had always shown the little figure clad in a tunic. We shall presently see how this old custom was still followed in bas-reliefs of the Madonna and Child by Luca della Robbia and Rossellino. The more progressive artists were unwilling to conceal the beauty of the child's figure by any sort of dress. By the beginning of the sixteenth century the old way had entirely given place to the new.<sup>1</sup>

In our picture we see that a Latin inscription on the base of the lowest step contains the name of Leonardo Salutati, bishop of Fiesole.<sup>2</sup> It was by the order of this bishop that the altar was executed, as was also the tomb opposite it in the cathedral of Fiesole.

<sup>1</sup> See Madonna pictures by Raphael, Titian, Correggio, and Michelangelo in other volumes of the Riverside Art Series.

<sup>2</sup> *Eps*, with the curious mark above, stands for *episcopus*.

## V

### BOYS WITH CYMBALS

BY LUCA DELLA ROBBIA

THE bas-relief of our illustration is one of a series of marble panels designed to ornament the singing-gallery of a church. The children moving forward with song and cymbal remind us of the bands of singers and musicians who took part in religious processions of ancient times. We read of such processions among both the Greeks<sup>1</sup> and the Hebrews.<sup>2</sup>

The custom of singing was adopted by the Christian church from its foundation,<sup>3</sup> and gradually the musical part of the service was developed into a fine art. There was a famous system of choral chanting under Pope Gregory I.,<sup>4</sup> and in the eleventh century part singing was introduced. At length the organ came into use, and by the fifteenth century it had become an important part of the church furnishings.

It was early in this century when the wardens of the cathedral at Florence had an organ constructed on what the old writer Vasari called "a very grand

<sup>1</sup> See Chapter III. in the volume on *Greek Sculpture* in the Riverside Art Series.

<sup>2</sup> Psalm lxxviii., verse 25, and 1 Chronicles, chapter xiii., verse 8.

<sup>3</sup> St. Matthew, chapter xxvi., verse 30.

<sup>4</sup> The pontificate of Gregory I. was from 590 to 604.

scale." In connection with this an organ loft, such as the Italians call a *cantoria*, was needed to accommodate the singers. The Florentine sculptor, Luca della Robbia, received the order for this work, and was occupied with it some nine years (1431-1440).

The cantoria is entirely of marble, built like a balcony, with the upper part or balustrade supported on five consoles or brackets. Four square bas-reliefs, separated by pilasters, ornament the front of the balustrade, and four more fill the corresponding spaces below, separated by the consoles. The artist took as the motive of his decorative scheme the one hundred and fiftieth psalm. This hymn of praise furnished his imagination with a series of pictures illustrating many kinds of music. The entire psalm is quoted in the Latin version on the gallery, the inscriptions running in narrow bands across the top and bottom and between the two rows of panels. These are the verses in the familiar English version of King James, grouped in the three sections into which they are divided : —

"Praise God in his sanctuary :  
     praise him in the firmament of his power.  
 Praise him for his mighty acts :  
     praise him according to his excellent greatness.

Praise him with the sound of the trumpet :  
     praise him with the psaltery and harp.  
 Praise him with the timbrel

    and dance :  
     praise him with stringed instruments and organs.  
 Praise him upon the loud cymbals :  
     praise him upon the high sounding cymbals.



Alinari, photo.

John Andrew & Son, 56.

BOYS WITH CYMBALS (LUCA DELLA ROBBIÀ)

*The Duomo, Florence*





Let everything that hath breath  
praise the Lord."

The eight illustrations of the gallery omit nothing mentioned by the psalmist. Here are the trumpets, the harp, the psaltery, and the timbrel. Here is the choric dance, followed by players on organs and stringed instruments; after these come the loud cymbals or tambourines, and finally the "high sounding cymbals" of our illustration.

The players are a half dozen children, some dressed in tunics, and others wearing scarf-like garments which leave their limbs free. Two are crowned with flowers in the Greek fashion, and others have a fillet or band bound about the hair. The leader walks with his head thrown back, his mouth wide open, singing with all his might, oblivious of everything but his music. He holds the cymbals high, striking them together in the rhythm of his song. His companion is a jolly little fellow, not at all concerned in the music, but laughing at something which attracts his attention in the distance.

There is another rogue just behind the leader. Without losing step he throws his weight forward on bending knee, putting his ear to the upper cymbal. He is evidently amusing himself with the lingering vibrations of the metal. The flower-crowned boy bringing up the rear smiles at us cheerily, as he steps along, clashing his cymbals with right goodwill. The children in the background seem to take their task more seriously, as if sharing the spirit of the leader.

It is clear that our artist found the models for his figures in the streets of Florence. These round-faced children with their large mouths are not pretty enough for imaginary types. They are perfectly natural, and that is why we like them.

The grouping is skilfully planned to give unity to the composition without any stiffness. There are no awkward gaps between the figures, but the lines flow from one to another, binding them together. The half kneeling posture of the child in the middle makes diagonal lines to unite the leader with the boy in the rear. We notice in the drawing the same sweep of line which we have admired in Donatello's bronze reliefs of angels. The three figures in front are modelled in high relief, and in beautiful curves; the children in the rear are in low relief.

The work of Luca della Robbia was not confined to marble. Soon after completing the organ gallery he made a bronze door for the interior of the cathedral. He is best known for his work in enamelled terra-cotta, of which we shall hear more in later chapters.

## VI

### TOMB OF ILARIA DEL CARRETTO

*(Detail)*

BY JACOPO DELLA QUERCIA

A CERTAIN marquis of Carretto, living in Lucca at the close of the fourteenth century, had a daughter named Ilaria. Ilaria was like Helen of Troy, "a daughter of the gods, divinely tall and most divinely fair."<sup>1</sup> Her face was delicately cut in a patrician mould, and she carried her head with the air of a princess. The marquis must have been proud of his beautiful daughter, and as she grew into womanhood he looked about for a suitable match for her. There was little romance about marriages in those days, and when a rich widower sought Ilaria's hand, she was doubtless thought by all a very fortunate maiden.

Her husband, Paolo Guinigi, was the signor or lord of the city of Lucca, and though somewhat despotic in temper was at least without vices. He was besides the richest man in Italy. In his treasury, says the historian, "diamonds and rubies, emeralds and pearls, were counted by hundreds." The palace awaiting the bride was magnificently

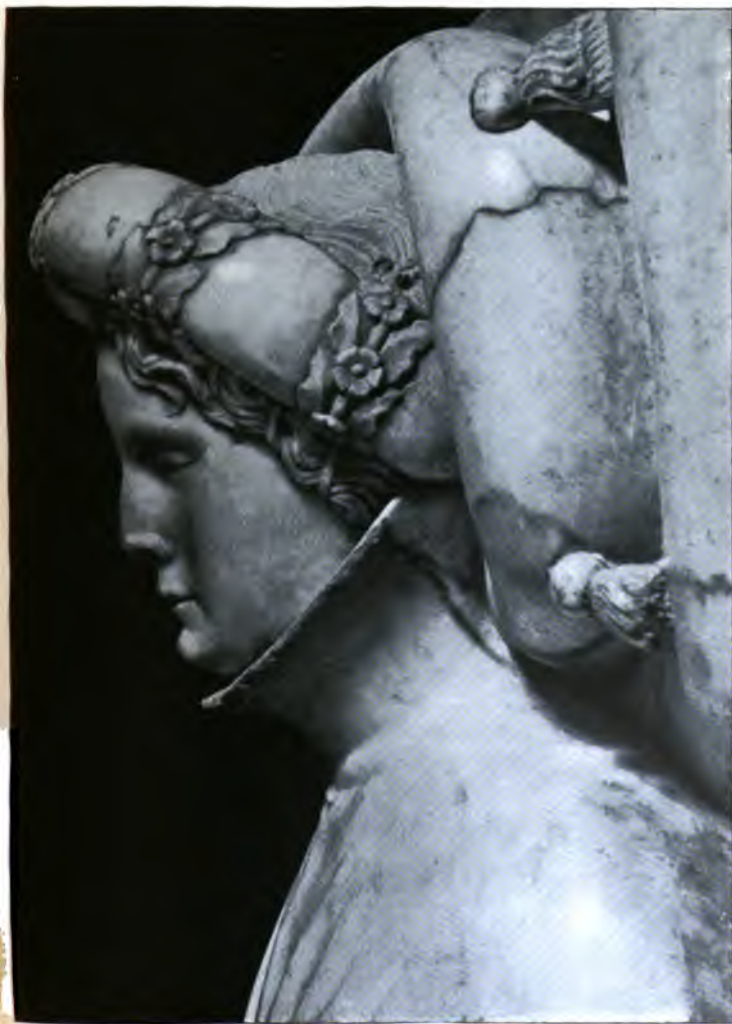
<sup>1</sup> Tennyson's "A Dream of Fair Women."

furnished. There was linen from Paris and other French cities, exquisite in quality and in stores so abundant as to delight the heart of a housewife. The walls were hung with tapestries of many colors woven in Arras. Priceless vessels of gold and silver adorned the table. Nor were signs of learning lacking. There was a library, well stocked with the works of classical authors, written in manuscript in the manner of the times.

So far as surroundings make for happiness Ilaria may well have been a happy woman. We like to fancy her queenly figure moving through the stately apartments of the palace or on the green terraces of the garden. But she did not long enjoy the splendors of her surroundings, for two years after her marriage she died. Her husband then ordered of the sculptor Jacopo della Quercia a marble tomb to be placed in the cathedral. On the sarcophagus lay the portrait figure of the lady herself; the sides were richly carved with cherubs holding festoons of flowers, and above was a canopy.

Ilaria lies with hands crossed just where they would naturally fall in her sleep.<sup>1</sup> Her feet rest against a little dog, which, according to the old writer, Vasari, was an emblem of conjugal fidelity. It is surely no harm to fancy that the little creature was the lady's pet. The gown is girdled high, and falling in long, straight folds, is wrapped about the feet. Over this is worn a mantle made with large,

<sup>1</sup> Not "folded below her bosom," nor "laid on her breast," as in two familiar descriptions.



Alinari, photo.

John Andrew & Son, Inc.

DETAIL OF TOMB OF ILARIA DEL CARRETTO (JACOPO DELLA QUERCIA)

*Cathedral, Lucca*



loose sleeves, and a high flaring collar, which comes well up under the chin.<sup>1</sup>

Our illustration shows only the head and shoulders of the figure. The head rests on a pillow in a hollow shaped to receive it, and the shoulders are supported by a second and larger cushion underneath. Ilaria's waving hair is parted over the high brow, and brought down on each side the face, completely concealing the ears. A few short tendrils have escaped, and curl daintily over the forehead. She wears a large flower-wound wreath or crown, set aslant over the shapely head. It may be that this is a sort of head-dress worn in her time. No one can look at the face without thinking of a flower, and most of all of the lily. The mouth is moulded in exquisite curves; Ilaria was, indeed, a bewitching woman.

Had the fair marchioness lived to middle age her fortunes would have been sadly altered. In 1430 there was a political upheaval in Lucca, and Guinigi was driven from the city.<sup>2</sup> His palace was pillaged, and the mob even laid desecrating hands upon Ilaria's tomb. An attempt to remove it seems to have been frustrated, and it was dropped on the floor of the transept, where it now stands. It lost,

<sup>1</sup> That this mantle was a prevailing style of the period among the aristocracy, we judge from an old Spanish painting, in which King Ferdinand of Aragon and his queen both wear it. The picture is reproduced in Carderara's *Iconografía Española*, and copied in Planché's *Cyclopædia of Costumes*.

<sup>2</sup> The exact date is here given because of the vagueness of some writers who refer to the event as "not many years" and "within twenty years" after Ilaria's death in 1405.

however, the canopy and one ornamented side of the base.

As a work of art, Ilaria's tomb has been greatly admired by critics. Even in our little picture we can, with no great training, see how well the sculptor has rendered the texture of the hair and the softness of the plump chin. Even the tassels on the cushion are carved with clever imitative skill. We must be careful to look at the face just as the sculptor intended it to be seen, not upright, but lying horizontally. It is only thus that we get the significance of the beautiful continuous line across forehead and nose. The line of the head-dress exactly follows that of the hair, and is drawn at the same angle as the edge of the collar, which it meets. In the triangular space thus formed is fitted the lovely profile of the face. Ruskin has written with much enthusiasm of the merits of Ilaria's tomb. From it, he declared, one may receive "unerring canon of what is evermore lovely and right in the dealing of the art of man with his fate and his passions." Still more helpful is his interpretation of the feeling which the sculptor has conveyed. After first explaining that "every work of the great Christian schools expresses primarily conquest over death," he shows that this particular tomb has "all the peace of the Christian eternity." We may see, he says, "that the damsel is not dead but sleepeth; yet as visibly a sleep that shall know no ending until the last day break and the last shadows flee away."<sup>1</sup>

<sup>1</sup> Quoted by Sydney Colvin in an article on Jacopo della Quercia, in the *Portfolio*, 1883. See also *Modern Painters*, Part III.



## VII

### MADONNA AND CHILD

*(Detail of lunette)*

BY LUCA DELLA ROBBIA

IN reading the gospel narrative of the life of Jesus we are glad to learn something of his mother Mary. Her life had some peculiar hardships to test the strength of her character. It was a strange lot for a mother to have to tend her babe in the manger of an inn, but such was Mary's experience. At the time of Jesus's birth she and Joseph were in Bethlehem, whither they had come to pay their taxes. There were many other people there on the same errand, and the inn was so crowded that the young mother had to find quarters in the stable.

While the child was still very young a terrible danger threatened his life. An order went forth from King Herod to slay all the young children of Bethlehem. Still the mother's courage did not fail. She arose by night, and, taking her babe, fled with her husband into Egypt. Returning at length to their home in Nazareth, she watched her boy's growth, and kept all his sayings in her heart.

When Jesus entered upon his ministry Mary was

the first to show perfect confidence in her son.<sup>1</sup> She seems to have followed him whenever she could.<sup>2</sup> Her courage sustained her even in the hour of his agony, and we read how she stood with his disciples at the foot of the cross.<sup>3</sup>

It is this woman of quiet fortitude whom we see in Luca della Robbia's bas-relief of the Madonna and Child. We are impressed at once with a sense of her strength and poise of character. It is precisely such as fits the story of her life. Steadying her little boy with both hands, she turns her face in the direction in which he is looking. The Child seems to stand on a sort of balustrade in front of his mother. With feet wide apart he holds himself erect in a firm posture. His right hand is raised in a gesture of benediction. With his left he grasps firmly a long scroll bearing the Latin inscription, "Ego sum Lux Mundi" (I am the Light of the World).

Both mother and child seem to belong to the happy, every-day working world. Mary has the straight figure, full throat, and square shoulders of a Tuscan peasant girl. Her only aristocratic feature is the shapely hand. She holds her chin level, like a country maiden used to carrying burdens on the head. It may be that the artist had seen her like in some market-place in Florence. The boy too has the square shoulders and sturdy frame of a child of the people.

<sup>1</sup> At the Marriage of Cana, St. John, chapter ii., verses 3-5.

<sup>2</sup> St. John ii., verse 12, and St. Matthew, chapter xiii., verse 46.

<sup>3</sup> St. John, chapter xix., verse 25.



Aimari, photo.

John Andrew & Son, Sc.

**MADONNA AND CHILD (LUCA DELLA ROBBIA)**

*Shop in the Via dell' Agnolo, Florence*



Some artists have tried to give a supernatural and ethereal beauty to the mother and child. Others have represented them enthroned in splendor like a queen and prince receiving their court. Luca della Robbia went to no such extremes. There is nothing morbid or sentimental in his art: nor does he care for any worldly pomp and ceremonial. His religious ideals were very simple, suited to the needs of common life. The Christ child here is a dear little human baby, and the Madonna is the poet's ideal of "a creature not too bright or good for human nature's daily food."<sup>1</sup>

The bas-relief is one of the famous works in enamelled terra-cotta, known as "Della Robbia ware." The idea of overlaying clay with a glazing was not original with Luca della Robbia, but he seems to have been the first to apply it to sculpture. In his own day he was looked upon as a great inventor, and his works were very popular. The material was inexpensive, and lent itself readily to all sorts of decorative purposes. Its beauty, moreover, was of a lasting quality. While paintings fade, the Della Robbia ware, "gem like, shall as very gems endure."<sup>2</sup> The only injury to which it is liable is the breaking off of some projecting portions. In our picture we see that a fragment is broken out of the child's wrist. Fortunately, however, there are no defects in the important parts of the work.

<sup>1</sup> Wordsworth's "She was a Phantom of Delight."

<sup>2</sup> From some verses by Edith M. Thomas, "A Della Robbia Garland," printed in *The Critic*, December, 1901.

The figures are in the centre of a lunette or semi-circular composition, with an adoring angel on each side holding a jar of lilies. The piece is set up over a doorway on the outside of a building in a narrow street in Florence. The location explains the attitude of the mother and child. If they looked directly out of the picture as in an altar-piece, there would be but one place, on the opposite side of the street, where the passer-by could meet their eyes. As it is, they turn their faces toward the vista of the street as if to welcome the approaching wayfarer. While still a long way off one feels the cheerful influence of their gaze. Even when coming from the opposite direction it is pleasant, after passing the door, to know that the friendly eyes follow us on our way.

The workmanship of Luca is seen in the artistic qualities of the sculpture. There was a severe simplicity in his drawing of the outline and draperies which contrasted with the more elaborate work of his followers. Luca was also a close student of nature, and drew his materials from the world about him.

## VIII

### THE MEETING OF ST. FRANCIS AND ST. DOMINICK

BY ANDREA DELLA ROBBIA

IN the beginning of the thirteenth century two men living in different countries of Europe were struck simultaneously with the same idea. They were St. Dominick, the Spaniard, and St. Francis, the Italian, and each determined to found a new religious order.<sup>1</sup> Hitherto the members of religious orders had shut themselves up in the solitude of monasteries and convents. In the new plan they were to mingle freely with the people, calling themselves brothers, or friars.

The first object of the Dominicans was to be preachers, and they were called *Frati Predicatori*. The Franciscans took the humbler name of the *Frati Minori*, or lesser brothers. The members of both orders were bound by a vow of poverty to possess nothing of their own. Like the disciples whom

<sup>1</sup> The lives of both saints are related in *The Golden Legend*. In Caxton's translation (Temple Classics) see volume iv., p. 172, for St. Dominick, and volume v., p. 215, for St. Francis. Mrs. Jameson's *Legends of the Monastic Orders* contains an admirable account of the character and work of the two men. *The Little Flowers of St. Francis* is a series of legends collected about two hundred years after his death. There is an English translation by Abby Langdon Alger. Sabatier's *Life of St. Francis* is an exhaustive biography.

Jesus sent out, they were to carry neither purse nor scrip, but beg their food and raiment on their way. It is for this that they are called mendicant orders.

The affairs of their orders brought both St. Dominick and St. Francis to Rome at the same time. The two men met and embraced, each seeing in the other a kindred spirit. It was proposed to unite the two bodies in one, and St. Dominick favored this plan. He had won but a few followers, and St. Francis already had many. The Brother Minor however was sure that such union would be impossible. The two men were indeed of widely contrasting characters. St. Dominick was a scholar, a man of fiery and energetic temperament. St. Francis was unlettered, but his mind was poetic and imaginative, his nature gentle and humble. St. Dominick was known as the "Hammer of the Heretics," St. Francis as the "Father of the Poor."

A bas-relief by Andrea della Robbia represents the meeting of St. Dominick with St. Francis.<sup>1</sup> It is apparently the artist's intention to emphasize the kinship rather than the contrast between the two men. Both have the thin faces and sharp features of the ascetic. Their shaven faces and tonsured heads heighten the resemblance between them. Both have the same type of hand, with the long fingers which are characteristic of a sensitive nature.<sup>2</sup>

<sup>1</sup> A tradition that St. Francis and St. Dominick met in Florence, on the site of the present Loggia of S. Paolo, accounts for the placing of this bas-relief there. See the Misses Horner's *Walks in Florence*, vol. i., p. 448.

<sup>2</sup> The reader who is familiar with the typical figure of St. Francis





Allardi, photo.

MEETING OF ST. FRANCIS AND ST. DOMINICK (ANDREA DELLA ROBbia)  
*Loggia of San Paolo, Florence*

John Andrew & Son, Inc.



A disc over the head of each symbolizes his saintliness.

Naturally the characters of the founders were impressed upon their respective orders. The Dominicans were more aggressive in their methods and zealous in persecuting all forms of heresy. The Franciscans, on the other hand, strove for the higher life of sanctity. The members of each order wore a distinctive dress, such as we see in our picture. The Franciscan habit was at first gray, and afterwards dark brown; it is gray in the bas-relief. It consisted of a plain tunic with long loose sleeves and a scanty cape to which a hood was attached. A knotted cord fastened the garment around the waist, to remind the wearer that the body is a beast which should be subdued by a halter. The Dominican habit was a white woollen gown fastened about the waist with a girdle. A white scapular was worn over this, and over all, a black cloak with a hood.

We see at once in our picture that St. Dominick is the elder of the two men. There was really a difference of twenty years in their ages, but the artist has made it less. It is as if each, upon seeing the other approach, had hastened forward with outstretched hands. They stand now face to face with interlocked arms in mutual contemplation. It is a moment of perfect understanding. With widely different ideas of ways and means, they have at heart

in sacred art may miss the sign of the wound print (the stigmata) in his hand. Here Andrea is historically accurate, as the vision of St. Francis occurred four years after the confirmation of the Order.

a single common aim. Both are called to the same great work, and each feels strengthened by the contact.

The profile of St. Francis shows the sensitive lines of his face. Tradition tells us that he was a man of more than average height, with black eyes, and soft sonorous voice. His expression here is serene, as one would expect of the gentle friar who called all the beasts his brethren, and talked with the birds as familiar companions. St. Dominick has a more strenuous countenance, and is perhaps more deeply moved than the other. He leans forward and peers into St. Francis's face with an expression of great tenderness. One is reminded of a beautiful verse in one of the Hebrew psalms (the eighty-fifth), "Mercy and truth are met together; righteousness and peace have kissed each other."

The artistic qualities of this relief place it among the best works by Andrea della Robbia. Only a skilful artist could have rendered the draperies with such grace and simplicity. They have been compared with the draperies of the painters Raphael and Bartolommeo. It is said that the faces were left unglazed in order that all the lines of the modelling might be preserved.

## IX

### ST. GEORGE

BY DONATELLO

IN the third century of the present era lived the Christian knight George of Cappadocia. Going forth after the usual knightly fashion in search of adventures, he came to the province of Libya. The country was at that time ravaged by a dragon whose lair was a great pond near the royal city of Silene. When the monster came forth the air was filled with the poisonous vapor of his breath. To insure the safety of the city two sheep were daily given to feed him.

At length the supply failed, and now the people had to give their own children. The victims were chosen by lot, and after many had perished the lot fell upon the beautiful princess Cleodolinda. The king besought the people to spare his daughter, offering gold and silver for her ransom. They would have none of it, but declared that the princess must meet her fate. Arrayed as for her bridal, she was led out to the place where the dragon was wont to come for his prey.

While she stood here weeping, St. George chanced to ride by and inquired the cause of her distress.

Hearing her pitiable story he assured her she had nothing to fear. Just then the dragon came in sight, and the knight, charging full upon him, wounded him with his sword. Then taking the girdle of the princess, he tied it about the neck of the beast and led him into the city. The people all came out to see the wonder, and in the presence of a great company St. George smote off the dragon's head.

The further adventures of the knight were in behalf of the Christians, who were persecuted by the Emperor Diocletian. Selling all that he had, he gave it to the poor and boldly denounced the pagans. All sorts of tortures were devised to force him to renounce his faith, but in every persecution he was miraculously preserved from harm. At length the provost caused him to be beheaded, and offering his last prayers St. George went to his death.

In our statue St. George is represented as a warrior standing at rest while he surveys the enemy. His young figure is as straight as an arrow. The liveness of his body is apparent even through his armor. He holds his head erect in conscious power, yet with no arrogance. Evidently he measures the difficulty carefully, for he seems to knit his brows as he looks abroad. He has a gentle face, but it is thoroughly masculine.

The hands are beautiful, and full of character, large and flexible. The left one rests on a shield which bears the sign of the cross. The armor, we see, has a more than literal significance. This is the



Alinari, photo.

John Andrew & Son, Sc.

ST. GEORGE (DONATELLO)  
*National Museum, Florence*





"shield of faith" wherewith the Christian shall be able "to quench all the fiery darts of the wicked." St. George is the impersonation of the soldier who wars "not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places."<sup>1</sup>

The figure naturally suggests comparison with antique sculpture. We are reminded of Apollo or Hermes as the Greeks loved to represent them.<sup>2</sup> The beautiful head with its curling hair is indeed that of a god. In the graceful attitude also, the sculptor, Donatello, has perfectly expressed the sense of repose which was characteristic of Greek sculpture. We note, however, that while a Greek statue would have been nude St. George is clad in armor. The expression of the countenance is, moreover, quite foreign to the Greek temper. Those knitted brows show a strenuousness of character incompatible with the serenity of the gods.

The statue of St. George, like that of St. Philip, was originally made to fill one of the niches on the outside of Or San Michele. Below it was a bas-relief representing the slaying of the dragon. The work was the gift of the Guild of Sword Makers and Armorers, whose patron saint was the Knight of Cappadocia. In an exposed position on the church the precious marble was injured by the weather.

<sup>1</sup> Ephesians, chapter vi., verses 16 and 12.

<sup>2</sup> See chapters VI. and XI. in the volume on *Greek Sculpture*, in the Riverside Art Series.

Accordingly it was removed to a museum, and a bronze copy was set up in its place.

The popularity of St. George is by no means confined to Italy. In England too his memory is held in great respect. "For England and St. George" was an old battle-cry which linked the name of the patron saint with that of the native land. His character is our ideal of the Christian hero, chivalrous towards the weak, courageous in danger, and devoted above all things to the service of God.

Donatello's statue embodies this ideal, and is his highest imaginative work. Being chiefly interested in the study of expression, he often seemed to care very little whether his subjects were beautiful or not. Here beauty and expressiveness are united.

There is an old tradition that Michelangelo, passing one day the church of Or San Michele, paused before the St. George and exclaimed "Cammina!" that is, "Forward, march!" The story is doubtless purely fictitious, but it shows how lifelike the statue appears. As an old writer (Vasari) put it, "Life seems to move within that stone."

## X

### BAMBINO

BY ANDREA DELLA ROBBIA

THE visitor in Florence threading his way through the narrow streets comes out with delight into the spacious squares scattered over the city. One such is the Piazza of SS. Annunziata, in front of the church of that name. Two sides of the square are ornamented with arcaded buildings in the style characteristic of Italian architecture. That at the left attracts us at once by its unique decorations. In the spandrels, or triangular spaces between the arches, are medallion bas-reliefs of glazed terra cotta showing white figures relieved against a background of bright blue. It is one of these which is reproduced in our illustration. Seen against the sombre wall they are like "fragments of the milky sky itself fallen into the cool street," as a poetic critic has described them.<sup>1</sup>

From each medallion a baby looks down upon us, stretching out both little arms as if appealing to our pity. The delicate beauty of these little ones is so like that of the flowers that a traveller asks, "Really, are they lilies, or children, or the embodied strophes

<sup>1</sup> Walter Pater.

of a psalter ? ”<sup>1</sup> When we inquire what it all means we learn that this arcade is the entrance to a Foundling Hospital. Passing through the central door we are in a *cortile* or courtyard, around which are more baby figures. The design is a sort of key to the character of the institution: the babies represent the little waifs received into its care. We may fancy that the orphan inmates are peeping out of the medallions as from windows.

The Hospital of the Innocents (*Spedale degli Innocenti*, in Italian) is one of the oldest establishments of its kind. It was founded in the fifteenth century, and still carries on its good work. Several thousand children are annually supported by its resources.<sup>2</sup> To multiply the figures by four hundred and fifty makes a magnificent showing for the total number of beneficiaries in four and half centuries. It was probably on the occasion of some improvements in the original building (1463) that Andrea della Robbia furnished the famous medallions of the *bambini*, or baby boys.

Among so many babies we yet find no two alike. Each visitor chooses for himself some special favorite. The medallion of our illustration is one of the most attractive of the number. Unfortunately the fingers of the right hand are broken off, but otherwise the figure is quite perfect.

The child is a healthy-looking little fellow, and the

<sup>1</sup> Maurice Hewlett in *Earthwork out of Tuscany*.

<sup>2</sup> Between 7000 and 8000, according to the Misses Horner's *Walks in Florence*, published in 1885.

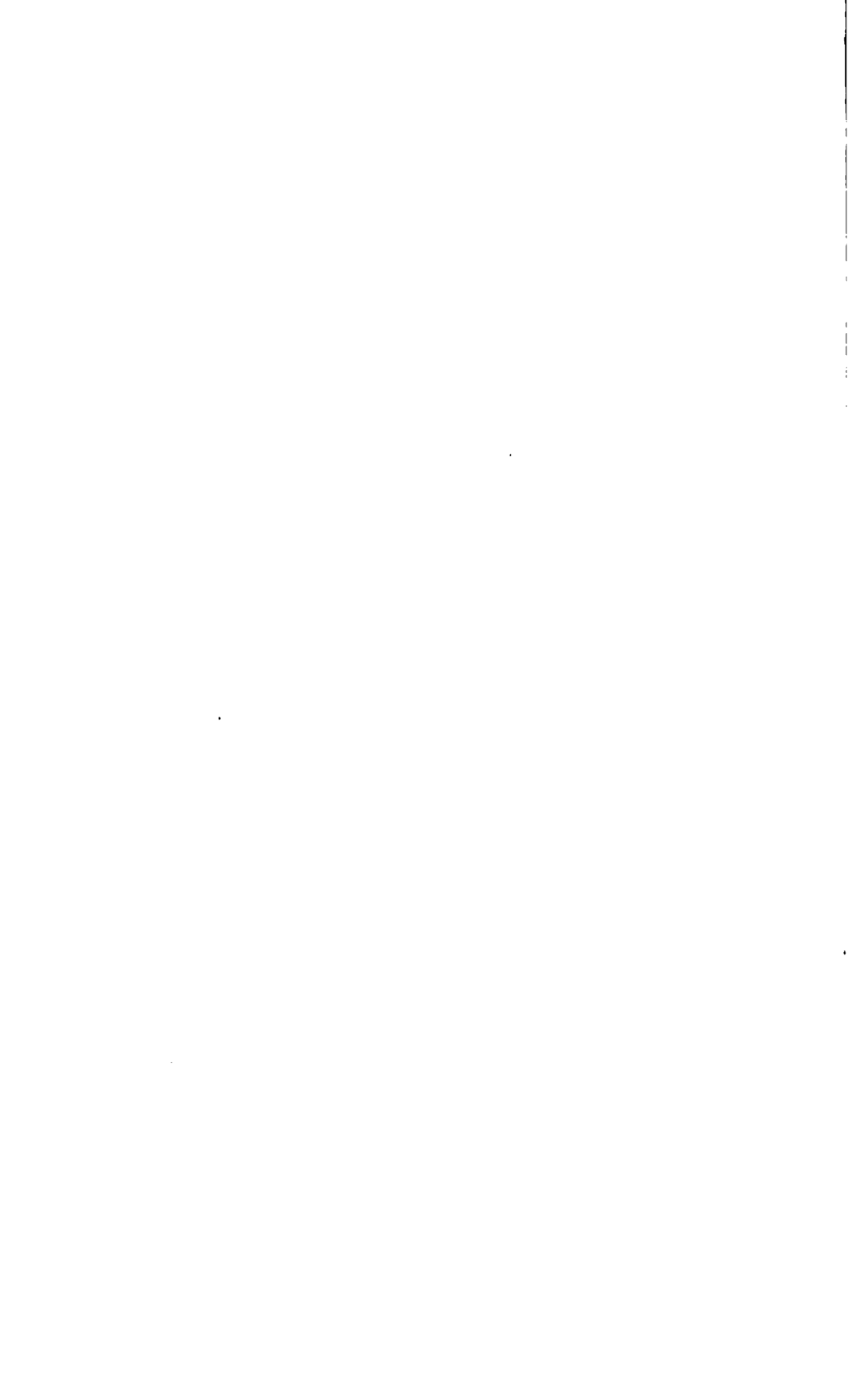


Allart, photo.

John Andrew & Son, Se.

**BAMBINO (ANDREA DELLA ROBBIA)**

*Foundling Hospital, Florence*



creases in neck and wrists show how plump he is. Yet there is a pathetic expression on the face which touches the heart. It is as if orphanage had laid its sorrowful impress upon him. A lonely look has crept into the eyes, and the mouth droops in a sad little curve. The boy is certainly no common child. His finely formed head promises a superior character. We are reminded of the Christ child, as many of the old masters have represented him. The body and legs are completely encased in swaddling bands, from which the head and arms emerge, like a blossom from its calyx.

The custom of swathing babies with bandages is very ancient. We read in the gospel of St. Luke how the mother of Jesus wrapped her son in swaddling clothes as she laid him in the manger. The object was to prevent every possible injury or deformity to the growing limbs, and keep them straight. A child in swaddling clothes is naturally much more easily carried by the mother, and can more safely be left alone. This is doubtless the reason why the custom still prevails in many countries, and especially among the poorer people. There are still many nations which the progressive ideas of physical culture have not reached.

The method of swaddling as now practised in Italy begins by folding the babe in a large square linen cloth. A second piece of linen is rolled around the body, which is then ready for the bandage. This bandage is about ten inches wide and over three yards long, and is rolled about the entire

length of the child's figure, pinning the arms to the sides. The lower part of the linen cloth is turned up over the feet and tied with the ends of the bandage.<sup>1</sup>

Judging from our picture, the process seems to have been about the same in the fifteenth century, except that the arms of our bambino are free. Certainly this fact makes the figure much more attractive as well as more decorative. The cloth about the child's body is brown and the bandage white.

The sculptor of the bambini, Andrea della Robbia, was the nephew of Luca della Robbia, of whom we have learned something in previous chapters. He was trained in the workshop of his uncle, and in turn passed on his art to his three sons. While Luca's work is considered superior to that of any of his pupils, the nephew Andrea had some fine artistic qualities. The decorations of the Foundling Hospital illustrate both the delicacy and the fertility of his imagination. Only a genuine artist could invent so many variations upon the simple theme of a single baby figure. The entire series is like a musical composition based upon some simple but exquisite melody.

<sup>1</sup> Described in a little book called *Italian Child-Life*, by Marietta Ambrosi.



## XI

### THE ANNUNCIATION

BY ANDREA DELLA ROBBIA

**THE** life of Mary the mother of Jesus was full of strange experiences. She had many sorrows to bear, but withal a joy beyond any ever given to woman. In the purity of her character she was set apart for a high and holy service.

The turning-point in her life was on a great day when the angel Gabriel was sent by God to visit her. It was in her quiet home in Nazareth that the celestial messenger "came in unto her." "Hail, thou that art highly favoured," he said, "the Lord is with thee: blessed art thou among women." "And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be."

The angel spoke again, and his words reassured her: "Fear not, Mary: for thou hast found favour with God." Then he told her that she was to be the mother of a wonderful son. "Thou shalt call his name Jesus," he said. "He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: and he shall reign over the house of

Jacob for ever ; and of his kingdom there shall be no end.”<sup>1</sup>

When at last Mary understood the meaning of the angel's message she humbly accepted her great destiny. “Behold the handmaid of the Lord,” she replied ; “be it unto me according to thy word.” From this day until the birth of Jesus her thoughts were full of her coming motherhood. Once she broke forth into a song of praise : —

“My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour,  
For he hath regarded the lowliness of his handmaiden,  
For, behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me, and holy is his name.”<sup>2</sup>

The bas-relief by Andrea della Robbia tells the story of the angel's visit to Mary, the subject usually called the Annunciation. At one side sits the Virgin with an open book on her lap, as if she had been reading. She has a girl's slender figure, and her head is modestly draped with a mantle. The angel kneels opposite, with folded hands. He has long pointed wings covered with feathers as “a bird of God,” in Dante's phrase.

From above a fatherly face looks down upon them out of a surrounding circle of winged cherub heads. Beside the Virgin stands a jar of lilies, the flowers which symbolize the purity of her maidenhood. Over these soars a white dove, the same symbol of the Divine Spirit which descended upon Jesus at his baptism.<sup>3</sup>

<sup>1</sup> St. Luke, chapter i., verses 30-33.

<sup>2</sup> From the Magnificat in the Prayer Book version.

<sup>3</sup> St. Matthew, chapter iii., verse 16.



Alinari. photo.

John Andrew & Son, So.

# THE ANNUNCIATION (ANDREA DELLA ROBBIAS)

*Altar Piece at La Verna*



Already the angel has delivered his message, and now awaits the answer. His face is round and innocent like a child's, and his long hair is carefully curled. The Virgin has listened with drooping head, and with her hand pressed to her breast as if to still the beating of her heart. She seems too timid to lift her eyes to meet her radiant guest. Yet her whole attitude expresses submission to the divine will.

The artist has expressed with rare delicacy of imagination the religious sentiment of the incident. The interpretation is in a similar vein to that of the poet painter Rossetti in the lines on the Annunciation in the poem "Ave:" —

"Then suddenly the awe grew deep  
As of a day to which all days  
Were footsteps in God's secret ways ;  
Until a folding sense, like prayer,  
Which is, as God is, everywhere,  
Gathered about thee ; and a voice  
Spake to thee without any noise,  
Being of the silence : — ' Hail,' it said,  
' Thou that art highly favoured ;  
The Lord is with thee, here and now ;  
Blessed among all women thou.' "

Rossetti, it will be remembered, belonged to that circle of English artists who some fifty years ago attempted to revive the simple reverence of the Italian art previous to Raphael. Thus the "Pre-Raphaelite" poet and the sculptor, though separated by so many centuries, had the common aim of expressing "the sense of prayer" which gathered about the Virgin in this moment. Rossetti also treated the

Annunciation in a picture which has interesting points of comparison with our illustration.

The relief is made in the Della Robbia enamelled terra cotta ware. The sculptor has here followed his uncle's example in the simplicity of the draperies. The modelling of the hands also recalls the touch of Luca. In choice of types, however, Andrea shows his individual taste. The fragile figure of the Virgin is as different as possible from the robust beauty of Luca's Madonna which we have studied. The angel too is of a softer and less vigorous character than the older artist would have designed.

The relief is surrounded by an elaborate frame of the same material. At the sides decorated pillars with Ionic capitals support an entablature, every section of which has its own distinctive design. The patterns ornamenting frieze and pillars seem to be variations on the lotus motive, and are very graceful. On the dado, or piece running across the bottom of the frame, is printed the Latin inscription: "Ecce Ancilla Domini. Fiat Mihi secundum verbum tuum" (Behold the handmaid of the Lord; be it done unto me according to thy word). It is interesting to notice that at this period the letters *n* and *m* were written above the line or united with the vowels which they followed.

## XII

### THE ASCENSION

BY LUCA DELLA ROBBIA

FOR forty days after the resurrection of Jesus the disciples enjoyed the companionship of their Master. They were now ready to understand many things that before had been obscure to them, and Jesus spoke to them much of the things pertaining to the Kingdom of God.<sup>1</sup> Sometimes, as they sat together, he suddenly appeared among them.<sup>2</sup> Once when a few of them had been out fishing over night they found him standing on the shore in the morning.<sup>3</sup>

Still later he appointed a meeting on a mountain in Galilee at which over five hundred of the faithful were gathered. It was then that he commanded them to go forth to teach all nations, and he gave them the promise, "Lo, I am with you alway, even unto the end of the world."<sup>4</sup>

Finally he led the chosen band to the Mount of Olives at Bethany, "and he lifted up his hands and blessed them. And it came to pass while he blessed them, he was parted from them, and carried up into heaven." "And a cloud received him out of

<sup>1</sup> Acts, chapter i., verse 3.

<sup>2</sup> St. Mark, chapter xvi., verse 14 ; St. John, chapter xx., verse 26.

<sup>3</sup> St. John, chapter xxi., verse 4.

<sup>4</sup> St. Matthew, chapter xxviii., verses 19, 20.

their sight. And while they looked stedfastly toward heaven as he went up, behold, two men stood by them in white apparel; which also said, Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven."<sup>1</sup>

In Luca della Robbia's bas-relief of the Ascension the moment has come when, in the very act of blessing his disciples, Jesus is parted from them. He had already, in some measure, prepared them for this event. On the day of his resurrection he told them that he was about to ascend to his father.<sup>2</sup> To-day his words and manner may have shown them that the time was at hand. Certainly there are no startled or grief-stricken faces among them; no gestures of surprise. It is as if in response to some sign from the master, they had all knelt to receive his benediction, and while they were still on their knees, he rose from their midst. Already his feet have left the solid earth, as he vanishes out of their sight.

The company form a circle just as they had clustered about him. So orderly is their arrangement, so quietly is the great act accomplished, that they seem to be taking part in some religious service. All eyes are fixed upon the Saviour, with love, joy, and adoration expressed in every countenance.

<sup>1</sup> St. Luke, chapter xxiv., verses 50, 51; Acts, chapter i., verses 9-11.

<sup>2</sup> St. John, chapter xx., verse 17.





John Andrew & Son, Sts.

THE ASCENSION (LUCA DELLA ROBBIA)  
*Cathedral, Florence*

Alinari, photo.



The treachery of Judas had reduced the number of disciples to eleven, and the vacant place was not filled until later. We see, however, twelve figures in this circle, and notice that one is a woman. This is Mary, the mother of Jesus, who had lived with John since the day of the Crucifixion. It was the express wish of Jesus that the beloved disciple should regard her as a mother. Thus it is not unnatural to suppose that the two would come together to Bethany at this time, and kneel side by side, as we see them here. Mary looks as young as when she held her babe in her arms, and she has the same happy expression. It is not possible to make out who the others are. We fancy that the two beardless young men at the right are Thomas and Philip, because they are thought to have been younger than the other disciples.

The figure of the Saviour is noble and dignified, the attitude full of buoyancy. The face is such as from long association we have come to identify with the person of Christ, benignant and refined. He looks not up into the glory towards which he is ascending, but his glance still lingers upon the disciples with an expression of tender solicitude. An oval frame of radiating lines surrounds his entire figure. It is the *mandorla*, or almond-shaped nimbus, which was the old artistic symbol of divine glory.

We have already noticed some of the characteristics of Luca della Robbia's art, which are again illustrated in this work. The draperies are arranged

with a simplicity of line which is almost severe. The folds are scanty, clinging to the figure and following the fine outlines of the pose. The figures are white, set off against the blue of the sky, and green, brown, and yellow are introduced in the landscape surroundings.

The bas-relief is one of two lunettes placed over opposite doors in the cathedral of Florence. The companion subject is the Resurrection, and in both pieces the sculptor went beyond his usual limit in the number of figures making up the composition. The leading quality of his work is decorative, and he seldom applied his art to the illustration of story. We are the more interested in his remarkable success in these instances.

A painter would naturally have brought out the more dramatic features of the Ascension, showing the excitement and confusion of the moment. Luca knew well that sculpture was unsuited for violent action, and he sought rather to convey a sense of repose in his work. Moreover he infused a devotional spirit into the scene which he seldom attained. Marcel-Reymond says that only in Fra Angelico's work can one find figures expressing such an ecstasy of love and devotion.

## XIII

### TOMB OF THE CARDINAL OF PORTUGAL

BY ANTONIO ROSSELLINO

IN the church of San Miniato, on a hill overlooking Florence, is a memorial chapel built in honor of a Portuguese cardinal who is buried here. Architecture, painting, and sculpture are here united to make a perfect artistic whole. The room was designed by the architect Antonio Manetti; the altar and walls are adorned with paintings by Pollaiuolo and Baldovinetti, the roof is decorated with medallions of Della Robbia ware, and at one side is the cardinal's tomb.

This prelate, Jacopo di Portogallo, died in Florence while visiting the city on a diplomatic mission. He was a young man under thirty years of age, a cousin of the reigning king of Portugal, and was besides the cardinal archbishop of Lisbon. Naturally he was received as a guest of unusual distinction, and his amiable qualities won him warm friends among the Florentines. Though dying in a foreign land, he was buried with such honors as his own countrymen could hardly have surpassed. This was in 1459, at a time when Antonio Rossellino was a prominent sculptor of Tuscany. He was the artist

chosen by the Bishop of Florence to construct the Portuguese cardinal's tomb.

On a richly carved base stands the sarcophagus or marble coffin in an arched niche. Just over this, on a bier, lies the portrait figure of the cardinal in his ecclesiastical robes. All this is surrounded by a square framework, not unlike a mantelpiece in style, on the two upper corners of which are kneeling angels. The wall space above is ornamented by angels holding over a simulated window a medallion containing a Madonna and child.

Our illustration shows this portion of the wall, and includes a part of the angel figures kneeling at the upper corners of the tomb. The angel on the left side holds the crown, which is the reward of a faithful life. It is the "crown of righteousness," the "crown of life," or the "crown of glory which fadeth not away."<sup>1</sup> His companion must once have carried a palm branch, according to an old description, but this has disappeared. The angels bearing the medallion fly forward as if swimming through the air, alternately bending the knee and thrusting out the leg. Their draperies flutter about them in the swiftness of their motion. Such vigorous action is an unusual motive in decorative art, and perhaps not altogether appropriate. All four of the angels have delicate features and sweet expressions.

The medallion is, artistically considered, the loveli-

<sup>1</sup> 2 Timothy, chapter iv., verse 8; St. James, chapter i., verse 12; 1 Peter, chapter v., verse 4. The symbolism of the crown is explained in Mrs. Jameson's *Sacred and Legendary Art*, page 28.



Alinari, photo.

John Andrew & Son, N.Y.

TOMB OF THE CARDINAL OF PORTUGAL (ANTONIO ROSSELLINO)  
*Church of San Miniato, Florence*





est portion of the whole work. The face of the Madonna is of that perfect oval which artists choose for their ideal of beauty. We admire too the delicately cut features, the waving hair, and the shapely hands. Both she and the child look down from their high frame, smiling upon those who may stand on the pavement below. The child raises his hand in a gesture of benediction, the three fingers extended as a sign of the trinity.

It is not an easy problem to fit the compositional lines of a group into a circular frame. Rossellino solved it very prettily by outlining the figures in a diamond-shaped diagram. You may easily trace the four sides, drawing one line from the Madonna's head along her right shoulder, another from her elbow to the finger tip, a third from the child's toes to his left elbow, a fourth from his elbow to the top of the mother's veil.

It will be noticed that in the whole decorative scheme of the monument there is nothing to suggest the idea of mourning. There is here no sense of gloom in the presence of death. The rejoicing of the angels, the smile of the mother and child, and the peaceful sleep of the cardinal, all express the Christian hope of immortality beyond the grave.

The sentiment is particularly appropriate to the character of the man whose memory is honored here. The Florentine writer Vespasiano Bisticci described him as being "of a most amiable nature, a pattern of humanity, and an abundant fountain of good, through God, to the poor. . . . He lived in the

flesh as if he were free from it, rather the life of an angel than a man, and his death was holy as his life."<sup>1</sup>

Allowing something for the extravagance of speech which was the fashion of that time, we may still believe that the Cardinal of Portugal was a man whose character was singularly pure in an age when good men were none too common. Of the sculptor Rossellino also fair words are spoken. Vasari declared that he "was venerated almost as a saint for the admirable virtues which he added to his knowledge of art."

The custom of erecting elaborate marble tombs was an interesting feature of the Renaissance art in Italy. Such monuments formed an important part of the interior decoration of churches. Church dignitaries took great pride in the thought that their names would be immortalized in these works of art. Some had their tombs made while still living, that they might make sure of a satisfactory design.<sup>2</sup> Others gave directions on the subject with their dying breath, as in Browning's poem, "The Bishop Orders his Tomb at St. Praxed's." Of the many fine tombs in the churches of Tuscany, this monument of the Cardinal of Portugal is counted one of the three best.<sup>3</sup>

<sup>1</sup> In *Vite di Uomini Illustri del Secolo XV.*

<sup>2</sup> As Bishop Salutati, whose tomb is mentioned in Chapter IV.

<sup>3</sup> By C. C. Perkins in *Tuscan Sculptors.*

## XIV

### EQUESTRIAN STATUE OF GATTAMELATA

BY DONATELLO

IN the fifteenth century Italy was divided into numerous independent states, among which there was more or less rivalry. The two great powers of the north were Venice and Milan, both striving for the possession of Lombardy. To the Venetian republic already belonged an extensive territory on the mainland, and she was determined on conquest at any cost. To this end condottieri were employed to carry on the several campaigns.

These condottieri were military leaders who made war a business. It mattered nothing to them on what side they fought or against what enemy, so long as they were well paid for their services. As a rule they were men of unscrupulous character, many of whom betrayed the cause entrusted to them. To this rule a notable exception was Gattamelata,<sup>1</sup> the subject of the equestrian statue in our illustration.

The man's real name was Erasmo da Narni. It was as first lieutenant in the Venetian army that he came into notice, serving under Gonzaga. When

<sup>1</sup> The literal meaning of this sobriquet is *Honeyed cat*.

later this Gonzaga went over to the cause of the Milanese enemy, the lieutenant was promoted to the command. He threw into the work before him, says the historian, "an honest heart and splendid faculties."

The Milanese army was much larger than the Venetian, and was commanded by the famous strategist Niccolò Piccinino. Gattamelata could make little headway against such odds, but all that was possible to do he accomplished "with equal courage, fidelity, and zeal." At length, in attempting to bring relief to the besieged city of Brescia, he found himself shut in between the Lake of Garda and the Alps.

It was in the month of September, 1438. Snow already lay on the mountains, and the rivers were swollen with the autumn rains. The roads were out of repair, bridges were washed away, and even the fords were impassable. To make matters worse, the army was short of provisions. Such conditions would have forced any other general to lay down his arms, but not Gattamelata. With admirable coolness, he led his men in a retreat across the mountains and around the lake. Three thousand horsemen and two thousand infantry made up their number, and all were devoted to their leader. Torrents were bridged, old roads repaired, new ones opened, and at the end of a month the army emerged upon the Lombard plain.

Thus were the Venetian arms saved, and at the same time the Milanese were baffled in a design to



Alinari, photo.

John Andrew & Son, Inc.

**EQUESTRIAN STATUE OF GATTAMELATA (DONATELLO)**

*Piazza dei Santi, Padua*



come between Venice and her army. Gattamelata's retreat was a victory of peace, less showy, perhaps, than a victory of war, but requiring the finest qualities of generalship. In recognition of his services the Venetian Signory conferred the title of nobility upon him, with a palace and a pension.

In the following year, the Venetian cause was strengthened by alliance with Florence, and Gattamelata yielded the first place in command to Sforza, the general of the Florentine forces. In 1440 the united armies succeeded in relieving Brescia, but in the same year a calamity befell Gattamelata. Exposure to cold brought on paralysis, and after a lingering illness of two years he died. The honor of a great funeral was accorded him at the public expense, and he was buried in the church of S. Antonio at Padua. The next year the sculptor, Donatello, was commissioned to make an equestrian statue of the great condottiere to be set up in the square in front of the church.<sup>1</sup>

With quiet dignity Gattamelata rides forward on his horse as if reviewing his army. There is nothing pompous in his attitude or manner. He seems a plain man intent upon his task, with no thought of display. He has the strong face of one born for leadership, and we can believe the stories of his troops' devotion to him. With his right hand he

<sup>1</sup> W. C. Hazlitt's *Venetian Republic* furnishes the quotations and information for this account of Gattamelata. Other sources of material on the subject are Fabretti, *Biog. dei Capitani dell' Umbria*, Hoefer's *Biog. universelle*, and Michaud's *Biog. générale*. Symonds gives a general account of the condottieri in the *Age of Despots*.

lifts his wand in a gesture of command, letting it rest across the horse's neck.

He is dressed in the picturesque war costume of the period, and wears metal plates upon his arms. A long sword swings at his side, and spurs are attached to his heels. Yet apparently he is not actually equipped for the battle, for his head is uncovered. He has a high receding forehead and thick curls. The peculiar shape of the head, looking almost conical from some points of view, indicates a forcible character. It is evident that this is a man of action rather than of words. His appearance fits admirably the facts of his life as one whose energy and courage could overcome any obstacle. Gattamelata was not a patriot, as we understand patriotism, being but a mercenary captain. But he showed a rare loyalty to the cause he espoused. It is not as a fighting man that we admire him to-day, but as a man of remarkable resources.

Obedient to the master's hand, the horse ambles at a moderate pace. Except the bridle, he has no trappings, and we thus see to the best advantage the fine proportions of his figure. Before undertaking this work Donatello had had no experience in modeling the horse, and his success is the more remarkable. It is, however, the man rather than the horse which shows the full power of the sculptor's art. The subject was one exactly suited to his taste, which preferred vigorous masculine qualities to all others.



In ancient sculpture equestrian subjects were very important. On the Parthenon at Athens a frieze of bas-relief contained rows of horsemen riding in the Panathenaic procession.<sup>1</sup> In a public square in Rome was a famous statue of the Emperor Marcus Aurelius on horseback. Donatello was the first sculptor of the Christian era to revive this noble form of art. The statue of Gattamelata is therefore the parent of the long line of modern equestrian statues.

<sup>1</sup> See Chapter III. of the volume on *Greek Sculpture*, in the Riverside Art Series.

## XV

### SHRINE

BY MINO DA FIESOLE

WE have seen from the examples in our collection that the art of sculpture may be applied in many forms to the decoration of churches, without and within. Statues like those in the niches on the church of Or San Michele, sculptured altars like that by Donatello in the church at Padua, organ galleries like that by Luca della Robbia in the Florence cathedral, monumental tombs like those of Ilaria del Carretto and the Cardinal of Portugal, medallions and lunettes on walls and ceilings, are among the treasures enriching the churches of Italy.

Sculpture may also be used to ornament almost every article of church furnishing: pulpits, fonts, and basins for holy water, wardrobes and cabinets, chests and chairs, as well as a multitude of those smaller objects wrought in metal which belong to the goldsmith's art. Upon all such things as these the Italian artists of the fifteenth century spent much careful and loving labor.

Our illustration shows a kind of church furniture common in this period. It is a sculptured cabinet



Allinari, photo.

John Andrew & Son, So.

SHRINE (MINO DA FIESOLE)  
*Church of Santa Croce, Florence*



to contain articles used in the altar services, such as the sacramental wafers or the holy oil. A receptacle for objects so sacred is called a shrine. The architectural framework is in the form styled a tabernacle, such as we have seen in the niches on the outside of Or San Michele.<sup>1</sup>

The artist was Mino da Fiesole, whose decorative works were very popular, both for the delicacy of their finish and the quality of sentiment they expressed. His idea here was to make the design suggest a sacred story, the story of Christ's resurrection. The opening into the cabinet is the entrance of the tomb, and without, the angels await the coming of the risen Lord.

Our thoughts turn to the Sunday morning in the garden of Joseph of Arimathea, when the faithful women came to the rock-hewn tomb. The stone had been rolled away, and angels greeted them with the glad tidings, "He is risen."<sup>2</sup> The angels of our picture press forward eagerly to peer into the shadowy depths of the interior. There are two who are close to the door, while two more, with long torches, stand on the step below. Above the door hovers a dove, the emblem of the Holy Spirit.

Various features of the tabernacle illustrate characteristic qualities of the Italian art of this period. The arched top is to be noticed as much more common in Italy than the Gothic or pointed roof. The winged cherub heads were a favorite decorative design. We have seen one example of their use in

<sup>1</sup> Chapter II.

<sup>2</sup> St. Mark, chapter xvi., verses 4-6.

the frame of the medallion on the Portuguese cardinal's tomb. The decorated side pillars with Ionic capitals we have seen in the altarpiece of the Annunciation by Andrea della Robbia.

The shrine of our illustration was originally made for the nuns of the convent of the Murate. It is mentioned by Vasari as a work which the artist "conducted to perfection with all the diligence of which he was capable." That its first purpose was to hold the sacramental wafers we may be sure from the Latin inscription, "This is the living bread which came down from heaven." The words are those used by our Lord himself in one of the discourses recorded by St. John.<sup>1</sup>

In 1815 the shrine was removed to its present place in the church of S. Croce, Florence, where it is in the chapel of the Medici, also called the chapel of the Novitiate.

<sup>1</sup> St. John, chapter vi., verse 51.

## XVI

### IL MARZOCCO (THE HERALDIC LION OF FLORENCE)

BY DONATELLO

IN the history of the several cities of Italy every town has chosen some design to be inscribed upon a shield as a coat of arms. Florence has the lily, as a reminder of the far-away days when the valley of the Arno was filled with the red blossoms of the amaryllis. It was for this that the name *Firenze* was given to the city, the "City of Flowers." The lily is drawn in three petals somewhat like those of the fleur-de-lis of France; but the Florentine flower is broader than its French counterpart, and has besides two slender flower-stalks separating the larger petals. When represented in color it is always red.

The tutelary genius of Florence is the lion. He stands for the noble and heroic qualities in the Florentine citizen. Courage and patriotism have many a time been magnificently illustrated in the history of the city's struggles against tyranny. Like the king of beasts, the loyal Florentine prefers death to the loss of liberty.

The choice of the lion as a civic emblem explains the fact that a preserve of lions was once kept in Florence at the public expense. This was given up

centuries ago, but the Via de' Leoni, or street of the lions, remains to remind us of the old custom. There was still another way in which Florence kept the emblem continually before the minds of her people. This was in the stone lion called the *Marzocco*, set up in the piazza, or square, of the Signoria.

For many years the civic life of Florence centred in the Piazza della Signoria, where stands the old gray stone palace called the Palazzo Vecchio. Of some of the important events which took place here in the fifteenth century we may read in George Eliot's "Romola." It was here the Florentines gathered on all occasions of public interest, whether connected with the political or the religious affairs of their city.

In front of the Palazzo Vecchio is a stone platform called the *ringhiera*, and it was on this that the Marzocco was set up as a stimulus to patriotism. The lion sits on his haunches in an attitude of grave dignity. In this position he is much more alert than a crouching lion, and less aggressive than the rampant lion. His duty is to guard the honor of the city, and his pose is much like that of the watchdog. With his right paw he supports a shield on which the Florentine lily is engraved. We are reminded of our own national eagle holding the shield of the stars and stripes.

In such a figure we do not look for a close resemblance to nature. The subjects of heraldic art are treated in a decorative way with a certain stiffness



of form. The device of the lily is not an actual picture of the flower, but a kind of floral diagram, or what we call a conventionalized form. So, too, the lion is of a formal or emblematic type. Yet there is a certain expressiveness in the face of the old fellow which makes us like him. Like the winged lion of St. Mark's in Venice, he has made many friends.

Il Marzocco is carved out of soft gray stone which the Italians call *pietra serena*. It is believed to have been made by Donatello, and it stands on a beautiful carved pedestal. Like the same sculptor's statue of St. George it was deemed too precious to leave exposed in the open air, and was therefore removed to a museum. A bronze copy now stands in its place on the platform of the old palace.



# PRONOUNCING VOCABULARY OF PROPER NAMES AND FOREIGN WORDS

The Diacritical Marks given are those found in the latest edition of Webster's International Dictionary.

## EXPLANATION OF DIACRITICAL MARKS.

A Dash (ˉ) above the vowel denotes the long sound, as in fāte, ēve, time, nōte, ūse.

A Dash and a Dot (ˊ) above the vowel denote the same sound, less prolonged.

A Curve (˘) above the vowel denotes the short sound, as in ädd, änd, ill, ödd, üp.

A Dot (˙) above the vowel denotes the obscure sound of a in pást, ábāte, Amēricá.

A Double Dot (¨) above the vowel denotes the broad sound of a in fāther, kima.

A Double Dot (¨) below the vowel denotes the sound of a in bāll.

A Wave (˜) above the vowel e denotes the sound of e in hēr.

A Circumflex Accent (ˆ) above the vowel o denotes the sound of o in bōrn.

A dot (.) below the vowel u denotes the sound of u in the French language.

˜ indicates that the preceding vowel has the French nasal tone.

g and k denote the guttural sound of ch in the German language.

th denotes the sound of th in the, this.

ç sounds like s.

c sounds like k.

z sounds like z.

g̃ is hard as in gēt.

g̃ is soft as in gēm.

Alger (äl'jēr).

Ambrosi, Marietta (mä-rē-ēt'tä äm-brō'zē).

Andrea (än-drä'ä).

Angelico, Fra (frä än-jël'ē-kō).

Annunziata (än-nōön-tä-ä'tä).

Antonio (än-tō'nē-ō).

Apollo (ä-pöl'lō).

Arezzo (ä-rēt'sō).

Arimathea (är-i-mä-thē'ä).

Aristotle (är'is-tōtl).

Arras (är-räs').

Baldovineti (bäl-dō-vē-nēt'tē).

Bambino (bäm-bē'nō).

Bartolommeo (bär-tō-lōm-mā'ō).

Bēth'any.

Bēth'lēhēm.

Bethsaida (bēth-sä'ī-dä).

Bisticci, Vespasiano (vēs-pä-zē-ä'nō bēs-tēt'chē).

Bologna (bō-lōn'yä).

Borghini, Vincenzo (vē-chēnd'sō bōr-gē'nē).

Botticelli (bōt-tē-chēll'ē).

Brescia (brä'shē-ä).

Brunelleschi (brō-nēl-lēs'kē).

Buonarroti (bō-ō-när-rō'tē).

Cammina (käm'mē-nä).

cantoria (kän-tō-rē'ä).

Cappadocia (kăp-ä-dō'shī-ä).

Carderara (kär-dä-rä'rä).

Carrara (kär-rä'rä).

Carretto (kär-rēt'tō).

Cavalucci (kä-vä-lōōt'chē).

Cleodolinda (klē-ōd-ō-līn'dä).

Colvin, Sidney (sīd'nī kōl'vīn).

Correggio (kôr-rêd'jô).

Cortile (kôr-tê'lâ).

Croce (krô'châ).

Della Robbia (dêl'lâ rôb'bê-â).

Didron (dê-drôn').

Diocletian (di-ô-klê'ah-lân).

Dömin'icân.

Döm'itick.

Dönätêl'lô.

Dönâ'tô.

Ecce ancilla Domini fiat mihi secundum verbum tuum (êk'kê ankêl'lâ dô'mê-nê fê'ât mê'hê sâk'oon'doöm wâr'bôom too'oom).

Ecco il Giovannino (êk'kô âl jô-vân-nê'nô).

Ego sum Lux Mundi (êg'ô soöm loox moön'dê).

Elias (ê-li'âs).

Elisabeth (ê-liz'â-bêth).

Eloi (ê-lwâ').

episcopus (ê-pê'skô-pôos).

Erasmus da Narni (ê-râs'mô dâ nâr'-nê).

Fabretti (fâ-brê't'tê).

Firenze (fê-rênd'sâ).

Florentine (flôr'ên-tên).

Franciscan (frân-sis'kân).

Frati Minori (frâ'tê mê-nô'rê).

Frati Predicatori (frâ'tê prâ-dê-kâ-tô'rê).

Galilee (gâl'i-lê).

Garda (gâr'dâ).

Gattamelata (gât-tâ-mâ-lâ'tâ).

genre (zhân).

Gonzaga (gônd-sâ'gâ).

Grêg'ôrÿ.

Guinigi, Paolo (pâ'ô-lô gwê-nê'gê).

Hâz'litt.

Hêr'mêg.

Hêr'ôd.

Hewlett, Maurice (mâ'ris hû'lê't).

Hieropolis (hi-ê-rôp'ô-lis).

Hoefér (hê'fêr).

Iconografia Española (ê-kô-nô-grâ-fê'â ês-pân-yô'lâ).

Iconography (i-kô-nôg'râ-fi).

Ilaria (ê-lâ'rê-â).

Jacopo della Quercia (yâ'kô-pô dêl'lâ kwêr'châ).

Jôr'dân.

Jourdain (zhôor-dân').

Judæa (jû-dê'â).

Lêg'hôn.

Lîb'yâ.

Lisbon (lîz'bûn).

Loggia (lôd'jâ).

Lôm'bârdÿ.

Luca della Robbia (lôo'kâ dêl'lâ rôb'bê-â).

Luca (lôok'kâ).

Magnificat (mâg-nîf'i-kât).

Mandoria (mân'dôr-lâ).

Manetti, Antonio (ân-tô'nê-ô mâ-nê't-tê).

Marcel-Reymond (mâr-sêl râ-môn').

Marzocco, Il (êl mâr-d-ôk'kô).

Medici (mê-dê-chê).

Michaud (mê-shô').

Michelangelo (mê-kêl-ân'jâ-lô).

Milan (mil'ân or mî-lân').

Mino da Fiesole (mê'nô dâ fê-â-sô-lâ).

Molinier (mô-lê-nê-â').

Murate (mô-râ'tâ).

Murillo (mô-rêl'yô).

Nanni di Banco (nân'nê dê bân'kô).

Nâthân'âêl.

Nâz'ârêth.

Niccolò (nê-kô-lô').

Or San Michele (ôsan mê-kâ'lâ).

Pâd'ûâ.

Palazzo Vecchio (pâ-lât'âo vêk'kê-ô).

Pâ'têr.

Petronio (pâ-trô'nê-ô).

Phrygia (frÿ'jâ).

Piazza (pē-āt'sā).

Piccinino, Niccolò (nē-kō-lō' pēt-chē-nō'nō).

*pietra serena* (pē-ā'trā sā-rā'nā).

Pisa (pē'zā).

Pistoja (pēs-tō'yā).

Planché (plän-shā').

Pollaiuolo (pōl-lā-yōō-ō'lō).

Portogallo, Jacopo di (yā'kō-pō dē pōr-tō-gāl'lō).

Pört'ügäl.

Präx'äd.

Pre-Raphaelite (prē-rā'fā-äl-it).

Raphael (rä'fā-äl).

Rea (rā).

Rembrandt (rēm'brānt).

Renaissance (rē-nās-sāns').

*ringhiera* (rēm-gē-ā'rā).

Romola (rōm'ō-lā).

Rossellino (rōs-sēl-lē'nō).

Rossetti (rōs-sēt'tō).

Sabatier (sä-bä-tē-ā').

Salutati, Leonardo (lā-ō-nār'dō sā-lōō-tā'tō).

San Miniato (sän mē-nē-ā'tō).

Scythia (sith'ī-ā).

Sforza (sfōrd'sā).

Siena (sē-ā'nā).

Signor (sēn'yōr).

Signory (sēn'yō-rī).

Stilē'nē.

Spedale degli Innocenti (spā-dā'lā dā'lyē ēn-nō-chān'tō).

Stig'matā.

Symonds (sīm'ūndz).

Syndics (sīn'dīx).

Tŭl'ling-häst.

Titian (tish'ān).

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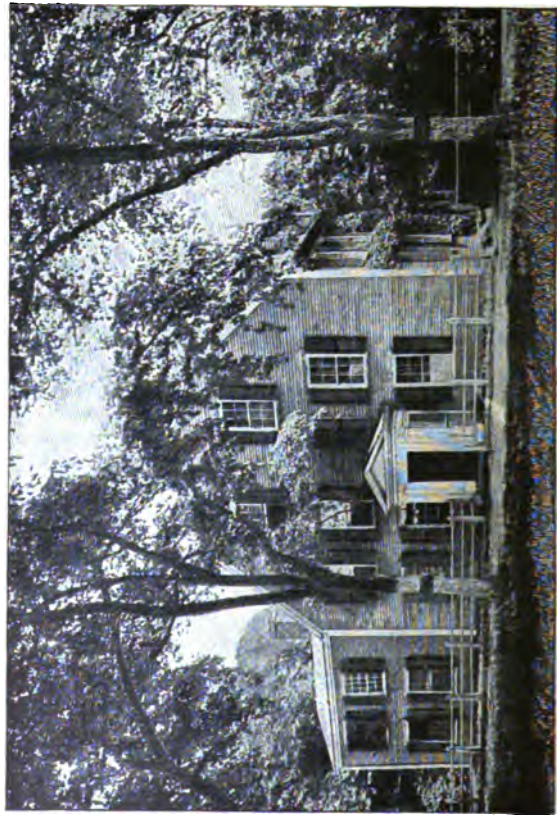
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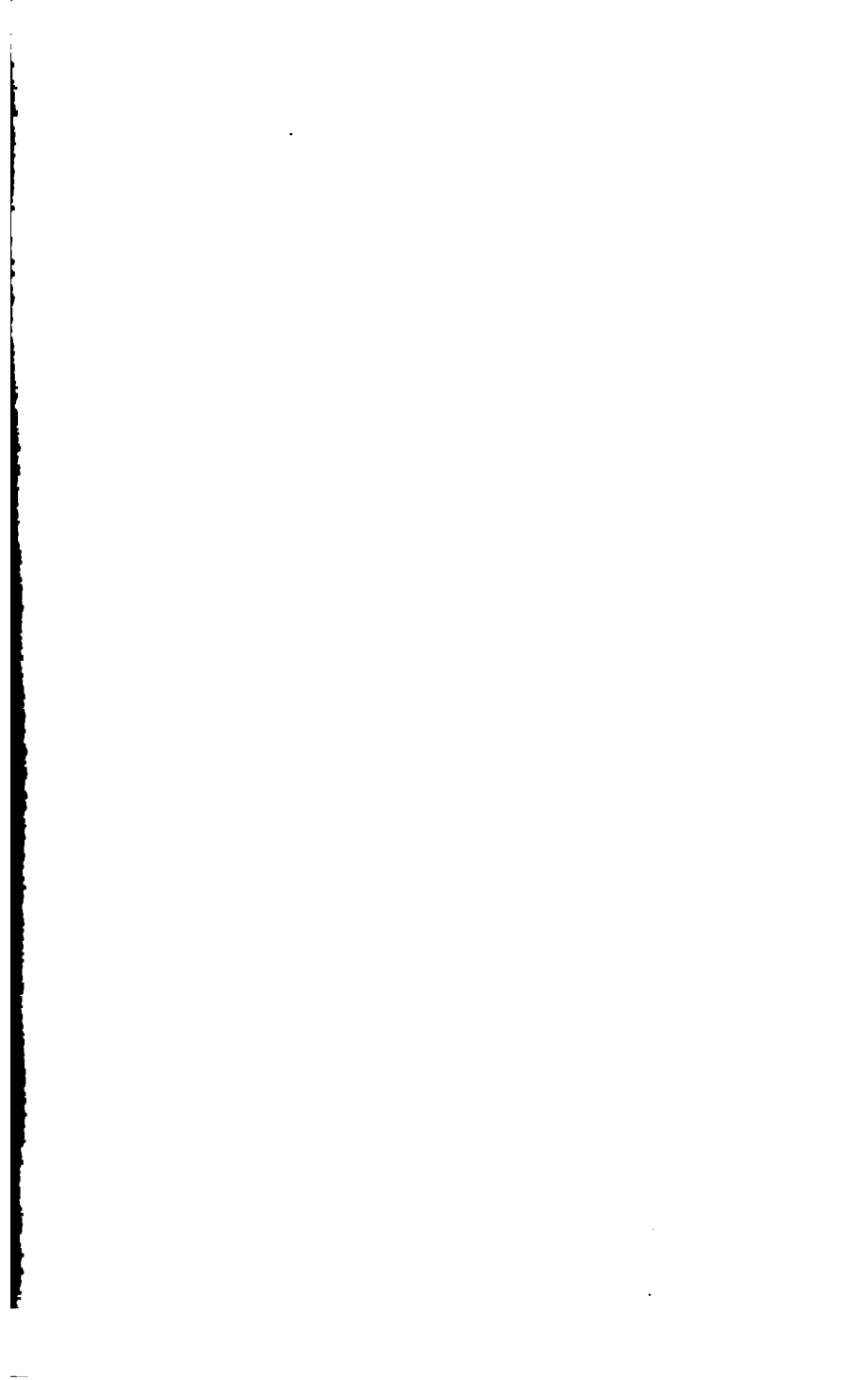
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**AND A PORTRAIT OF THE PAINTER**

**WITH INTRODUCTION AND**

**INTERPRETATION**

**BY**

**ESTELLE M. HURLL**



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## PREFACE

THE fame of Van Dyck's portraits has so far overshadowed that of his other works that his sacred pictures are for the most part unfamiliar to the general public. The illustrations for this little book are equally divided between portraits and subject-pieces, and it is hoped that the selection may give the reader some adequate notion of the scope of the painter's art.

ESTELLE M. HURLL.

NEW BEDFORD, MASS.,  
March, 1902.



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## INTRODUCTION

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### I. ON VAN DYCK'S CHARACTER AS AN ARTIST.

THE student of Van Dyck's art naturally classifies the painter's works into four groups, corresponding chronologically to the four successive periods of his life. There was first the short period of his youth in Antwerp, when Rubens was the dominating influence upon his work. The portrait of Van der Geest, in the National Gallery, belongs to this time.

Then followed the four years' residence in Italy, when he fell under the spell of Titian. This was the period of the series of splendid portraits of noble Italian families which are to this day the pride of Genoa. Here too belong those lovely Madonna pictures which brought back for a time the golden age of Venetian art.

Upon his return to Antwerp, the six succeeding years gave him the opportunity to work out his own individuality. Some noble altar-pieces were produced in these years. Pleasant reminiscences of Titian still appear in such work, as in the often-used motif of baby angels; but in the subjects of the Crucifixion and the Pietà, he stands quite apart. These works are distinctly his own, and show genuine dramatic power.

During this Flemish period Van Dyck was appointed court painter by the Archduchess Isabella Clara Eugenia, Spanish Regent of the Netherlands. In this capacity he painted a notable series of portraits, including some of

his most interesting works, which represent many of the most distinguished personages of the time.

The last nine years of Van Dyck's life were passed in England, where the family of Charles I. and the brilliant group of persons forming his court were the subjects of his final series of portraits. There were no altar-pieces in this period. At the beginning of his English work Van Dyck produced certain portraits unsurpassed during his whole life. The well-known Charles I., with an equerry, in the Louvre, is perhaps the best of these. His works after this were uneven in quality. His vitality was drained by social dissipations, and he lost the ambition to grow. Some features of the portraits became stereotyped, especially the hands. Yet from time to time he rose to a high level.

A painter so easily moulded by his environment cannot justly take rank among the world's foremost masters. A great creative mind Van Dyck certainly had not, but, gifted assimilator that he was, he developed many delightful qualities of his art. The combined results of his borrowing and his own innate gifts make him a notable and indeed a beloved figure in art history.

The leading note of his style is distinction. His men are all noblemen, his women all great ladies, and his children all princes and princesses. The same qualities of dignity and impressiveness are carried into his best altar-pieces. Sentiment they have also in no insignificant degree.

It is perhaps naming only another phase of distinction to say that his figures are usually characterized by repose. The sense of motion which so many of Reynolds's portraits convey is almost never expressed in Van Dyck's work, nor would it be consistent with his other qualities.

The magic gift of charm none have understood better when the subject offered the proper inspiration. We see

this well illustrated in many portraits of young noblemen, such as the Duke of Lennox and Richmond and Lord Wharton.

Van Dyck's clever technique has preserved for us the many rich fabrics of his period, and his pictures would be a delight were these details their sole attraction. Heavy velvet, with the light playing deliciously in the creases, lustrous satins, broken by folds into many tints, delicate laces, elaborate embroideries, gleaming jewels — these are the never-failing accessories of his compositions. Yet while he loved rich draperies, he was also a careful student of the nude. Examples of his work range from the supple and youthful torso of Icarus to the huge muscular body of the beggar receiving St. Martin's cloak. The modelling of the Saviour's body in the Crucifixion and the Pietà shows both scientific knowledge and artistic handling.

Generally speaking, Van Dyck was little of a psychologist. His patrons belonged to that social class in which reserve is a test of breeding and thoughts and emotions are sedulously concealed. To penetrate the mask of the face and interpret the character of his sitter was an office he seldom took upon himself to perform. Yet he was capable of profound character study, especially in the portrayal of men. Even in so early a work as the so-called portrait of Richardot and his son, he revealed decided talent in this direction, while the portrait of Cardinal Bentivoglio, of the Italian period, and the portrait of Wentworth, in the English period, are masterly studies of the men they represent.

A common feature of his portraits is the averted glance of the sitter's eyes. This fact is in itself a barrier to our intimate knowledge of the subject, and also in a measure injures the sense of vitality expressed in the work. It must be confessed that Van Dyck, disciple though he was

of Rubens and Titian, fell below these masters in the art of imparting life to a figure.

In certain mechanical elements of his art Van Dyck was conspicuously deficient. He seemed to have no ingenuity in devising poses for his subjects. Sitting or standing, the attitude is usually more or less artificial and constrained. The atmosphere of the studio is painfully evident. Never by any accident did he seem to catch the sitter off guard, so to speak, except in a few children's portraits. Here he expressed a vivacity and charm which seemed impossible to him with adult subjects.

In composition he is at his best in altar-pieces. In portrait groups, as in the pictures of the children of Charles I., he apparently made no effort to bring the separate figures into an harmonious unity. A single figure, or half length, he placed on his canvas with unerring sense of right proportion. Perhaps the best summary of Van Dyck's art has been made by the English critic, Claude Phillips, in these words: His was "not indeed one of the greatest creative individualities that have dominated the world of art, but a talent as exquisite in distinction, as true to itself in every successive phase, a technical accomplishment as surprising of its kind in solidity, brilliancy, and charm, as any that could be pointed to even in the seventeenth century."

## II. ON BOOKS OF REFERENCE.

It has been reserved for our own day to produce two superb works by English writers on Van Dyck. The first to appear was that by Ernest Law, "a storehouse of information," on the paintings by Van Dyck in the Royal Collections. The second is the definitive biography by Lionel Cust: "Anthony Van Dyck; An Historical Study of his Life and Works." The author is the director of



the English National Portrait Gallery, and has had exceptional opportunities for the examination of Van Dyck's paintings. His work has been done with great thoroughness and care. The volume is richly illustrated with photogravures, and contains complete lists of the painter's works arranged by periods.

For brief sketches of Van Dyck's life the student is referred to general histories, of which Kugler's "Handbook of the German, Flemish, and Dutch School" (revised by Crowe), is of first importance. Lübke's "History of Painting," and Woltman and Woerman's "History of Painting," contain material on Van Dyck. A volume devoted to Van Dyck is in the series of German monographs edited by H. Knackfuss, and may be had in an English translation.

A critical appreciation of Van Dyck is given by Fromentin in his valuable little book on "The Old Masters of Holland and Belgium." Critical articles by Claude Phillips have appeared in "The Nineteenth Century," November, 1899, and "The Art Journal" for March, 1900.

### III. HISTORICAL DIRECTORY OF THE PICTURES OF THIS COLLECTION.

Frontispiece. *Portrait of Van Dyck*. Detail of a portrait of Van Dyck and John Digby, Earl of Bristol. Painted about 1640. Formerly in the Isabel Farnese Collection in the palace of San Ildefonso; now in the Prado Gallery, Madrid. *Cust*, p. 285.

1. *Portrait of Anna Wake*, inscribed: "Ætat suæ 22, An 1628." Signed: "Anton Van Dyck fecit." In the Royal Gallery at the Hague. Size: 3 ft. 8½ in. by 3 ft. 2½ in. *Cust*, pp. 58 and 261.

2. *The Rest in Egypt*. Painted in the Italian period for Frederick Henry, Prince of Orange. One of several

pictures of the same subject, and generally considered the original, though the authenticity is doubted by Signor Venturi. In the Pitti, Florence.

3. *The so-called Portrait of Richardot and his Son.* The identity of the subject not established. Sometimes attributed to Rubens, but accepted as Van Dyck's work by Cust. In the Louvre, Paris. Size: 3 ft. 7 in. by 2 ft. 5½ in. *Cust*, pp. 76 and 134.

4. *The Vision of St. Anthony.* Painted in the Italian period. Obtained by exchange in 1813 from the Musée National at Paris. In the Brera Gallery, Milan. Size: 6 ft. 1 in. by 5 ft. ¼ in. *Cust*, pp. 46 and 239.

5. *Madame Andreas Colyns de Nole and her Daughter.* Painted in Antwerp in period from 1626 to 1632. Purchased in 1698 by the Elector Max Emanuel of Bavaria. Munich Gallery. Size: 3 ft. 11½ in. by 2 ft. 11½ in. *Cust*, pp. 79 and 254.

6. *Dædalus and Icarus.* Painted about 1621 (?). Exhibited at Antwerp in 1899. One of several paintings of the same subject. In the collection of the Earl of Spencer, Althorp. *Cust*, pp. 61 and 241.

7. *Portrait of Charles I.* Supposed to be a copy by Sir Peter Lely from the original, which was painted about 1636, and destroyed in the fire at Whitehall in 1697. Not impossible, however, the original painting itself, given by the king to the Prince Palatine. In the Dresden Gallery. Size: 4 ft. by 3 ft. 2 in. *Cust*, pp. 105 and 264.

8. *The Madonna of St. Rosalia.* Painted in 1629 for the Confraternity of Celibates in the Hall of the Jesuits, Antwerp. On the suppression of the order in 1776 it was purchased by the Empress Maria Theresa. Now in the Imperial Gallery, Vienna. Size: 9 ft. 1 in. by 6 ft. 11 in. *Cust*, p. 250.

9. *Charles, Prince of Wales.* Detail of a group of the three children of Charles I., painted in 1635. Probably

painted for the queen, and presented by her to her sister Christina of Savoy. In the Royal Gallery, Turin. *Cust*, pp. 110 and 266.

10. *St. Martin dividing his Cloak with a Beggar*. Painted in the Italian period. Presented to the Church of Saventhem by Ferdinand de Boisschet, Seigneur de Saventhem. Taken by the French to Paris in 1806 and returned in 1815. A copy of this picture is in the Imperial Gallery, Vienna, but the original is in the church of Saventhem. *Cust*, pp. 32 and 240.

11. *The Crucifixion*. Painted in 1628 for the church of St. Augustine at Antwerp. Taken by the French to Paris in 1794 and restored in 1815. Now in the Antwerp Museum. Size: 3 ft. 5 in. by 2 ft. 4 in. *Cust*, pp. 61 and 248.

12. *James Stuart, Duke of Lennox and Richmond*. Painted about 1633. Formerly belonged to Lord Methuen at Corsham. Now in the Marquand collection at the Metropolitan Art Museum, New York. Size: 4 ft.  $\frac{3}{4}$  in. by 6 ft. 11 $\frac{1}{2}$  in. *Cust*, pp. 117-278.

13. *Christ and the Paralytic*. Painted at Genoa. In Buckingham Palace. Size: 3 ft. 10 $\frac{1}{2}$  in. by 4 ft. 9 in. *Cust*, pp. 46 and 237.

14. *Philip, Lord Wharton*. Inscribed in the lower left corner with the painter's name; in the lower right corner, "Philip, Lord Wharton, 1632, about y<sup>e</sup> age of 19." Purchased from the Duke of Wharton's collection in 1725 by Sir Robert Walpole, and thence it passed in 1779 to the collection of Catherine II. of Russia. In the Hermitage Gallery, St. Petersburg. Size: 4 ft. 5 in. by 2 ft. 4 in. *Cust*, pp. 121 and 286.

15. *The Lamentation over Christ*. Painted about 1629 for the church of the Béguinage at Antwerp. Now in the Antwerp Museum. Size: 9 ft. 11 in. by 7 ft. 4 in. *Cust*, pp. 66 and 248.

IV. OUTLINE TABLE OF THE PRINCIPAL EVENTS  
IN VAN DYCK'S LIFE.

*Compiled from Lionel Cust's Anthony Van Dyck, to which the references to pages apply.*

1599. Antoon Van Dyck born March 22, in the house  
"der Berendaus," Antwerp (p. 4).
1601. Removal of Van Dyck family to house number  
46 in street De Stat Gent (p. 4).
1607. Death of Van Dyck's mother (p. 4).
1609. Van Dyck among the apprentices of the painter  
Hendrick van Balen (p. 6).
1613. Portrait of an old man (p. 7).
1618. Admitted to the freedom of the Guild of St.  
Luke, Antwerp, February (p. 8). Entered  
Rubens' studio (p. 15).
1620. An order from the Jesuits for thirty-nine pictures  
designed by Rubens and completed by Van  
Dyck (p. 14).  
Visit to England and service for King James I.  
(p. 23), and return to Antwerp (p. 24).
1621. Departure for Italy, Oct. 3 (p. 25), arriving at  
Genoa, Nov. 21.
1622. Departure from Genoa, February, to Rome;  
thence to Florence (p. 26); thence to Bologna  
(p. 27); thence to Venice (p. 27); Mantua  
(p. 27). Death of Van Dyck's father, Dec. 1  
(p. 55).
1623. Return to Rome (p. 27); thence to Genoa  
(p. 28).
- 1623-1625. In Genoa.
1624. Journey to Palermo for portraits and other pic-  
tures (p. 49).
1625. Crucifixion, with St. Francis, St. Bernard, and the

- donor, painted for church of S. Michele de Pagana, near Genoa (p. 48).
1626. Probable date of return to Antwerp (p. 55).
- 1626 or 1627. Probable visit to England (pp. 56, 57, and 85).
1627. Death of Van Dyck's sister Cornelia (p. 58).
- 1628, March 3. Date of Van Dyck's will (p. 58).
1628. St. Augustine in Ecstasy completed for church of St. Augustine, Antwerp (p. 61).
1629. Purchase of Rinaldo and Armida by Charles I. (p. 85).
1630. Crucifixion for church of St. Michel, Ghent (p. 63). Portrait of Anna Maria de Camudio, wife of Ferdinand de Boisschot (p. 75).
1631. Elevation of Cross for church of Notre Dame at Courtray (p. 64). Appointment as court painter to Isabella Clara Eugenia, regent of the Netherlands (p. 73).
- 1630, 1631. Portraits of Philippe le Roy, Seigneur de Ravels and his wife (p. 78).
1631. Portrait of Marie de Medici (p. 81).
- 1631? Visit to Holland and acquaintance with Franz Hals (pp. 81-83).
1632. Arrival in England (p. 87), and knighthood conferred, July 5 (p. 88).
1634. Double portrait of Charles I. and Henrietta Maria (p. 102). Visit to Antwerp and purchase of property there (p. 90). Visit to Court of Brussels and portraits of regent, Prince of Savoy, and Prince Gaston, duc d'Orléans, and others (p. 91).
1635. Return to Antwerp, thence to England (p. 96). Famous portrait of Charles I. with horse and equerry (now in Louvre), sent to France as gift to queen mother (p. 105). Group of three children of Charles I., now in Turin (p. 109).

1636. Portrait of Charles I., full length, at Windsor Castle (p. 105).  
 1637. Group of five children of Charles I. (p. 111).  
 1639 or 1640. Marriage with Mary Ruthven (p. 142).  
 1640. In Antwerp in October, magnificently entertained by Academy of Painting (p. 143).  
 1641. In Paris, in January, seeking commission for decorations of Louvre (p. 144). In London, in May, and portrait of Princess Mary and Prince William (p. 144). In Antwerp, in October, planning for residence there (p. 145). In Paris, in November, on business. Return to London. Birth of daughter, Dec. 1. Death, Dec. 9 (p. 145).

#### V. LIST OF CONTEMPORARY PAINTERS.

##### *Flemish* : —

Franz Snyders, 1579–1657.  
 Peter Paul Rubens, 1577–1640.  
 Gaspard de Craeyer, 1582–1669.  
 Jacob Jordaens, 1594–1678.  
 Justus Sustermans, 1597–1681.  
 David Teniers, 1610–1690.

##### *Spanish* : —

Pacheco, 1571–1654.  
 Herrera, 1576–1656.  
 Zurbaran, 1598–1662.  
 Velasquez, 1599–1660.  
 Cano, 1601–1676.  
 Murillo, 1618–1682.

##### *French* : —

Simon Vouet, 1582–1641.  
 Poussin, 1594–1655.

Eustache Le Sueur, 1617-1655.

Charles Le Brun, 1619-1690.

*Italian : —*

Guido Reni, 1575-1642.

Francesco Albani, 1578-1660.

Domenichino, 1581-1641.

Guercino, 1591-1666.

Sassoferrato, 1605-1685.

Carlo Dolce, 1616-1686.

*Dutch : —*

Franz Hals, 1584-1666.

Gerard Houthoest, 1590-1656.

Jan van Goyen, 1596-1656.

Albert Cuyp, 1605-1691.

Rembrandt, 1606-1669.

Jan Lievens, 1607-after 1672.

Gerard Terburg, 1608-1681.

Salomon Koning, 1609-1668.

Adrian van Ostade, 1610-1685.

VI. NOTABLE ENGLISH PERSONS OF THE REIGN OF  
CHARLES I.

*Writers : —*

Ben Jonson, 1573 or 1574-1637.

Robert Herrick, 1591-1674.

George Herbert, 1593-1633.

Edmund Waller, 1605 or 1606-1687.

Sir William Killigrew, 1605-1693.

Sir John Suckling, 1608 or 1609-1641 or 1642.

John Milton, 1608-1674.

Thomas Killigrew, 1611-1682.

John Evelyn, 1620-1706 (author of "Memoirs").

*Architect : —*

Inigo Jones, 1572–1653.

*Royalists : —*

Archbishop Laud, 1573–1644.

Thomas Howard, Earl of Arundel, 1586–1646.

George Villiers, first Duke of Buckingham, 1592–1628.

Thomas Wentworth, Earl of Strafford, 1593–1641.

*Parliamentarians : —*

John Pym, 1584–1643.

Sir John Eliot, 1592–1632.

John Hampden, 1594–1643.

Oliver Cromwell, 1599–1658.

Lord Thomas Fairfax, 1611 or 1612–1671.



# I

## PORTRAIT OF ANNA WAKE

THE city of Antwerp was at one time famous for its commercial and industrial interests, and it was besides an important centre of art. Here in the seventeenth century lived the two foremost Flemish painters, Peter Paul Rubens, and Anthony Van Dyck. The Flemish industries had chiefly to do with the making of beautiful things. Among them were tapestries in rich designs and many colors, used for wall hangings. The Flemish weavers were also skilled in making fabrics of silk and velvet. Most famous of all were their laces, patiently wrought by hand, on pillows, and unrivalled throughout the world for delicacy of workmanship. Glass and porcelain were also among their industrial products. In Antwerp, too, was the printing establishment of Plantin, from which issued many learned works in French and Latin.

Among refined people like these, who not only loved beautiful things but could afford to buy them, the art of painting was highly esteemed. There was every encouragement for a young artist to pursue this calling. Rubens was already a great painter when Van Dyck began his art studies, and the older man gave the younger much helpful advice.

At his friend's suggestion Van Dyck travelled several years in Italy, where he was inspired by the works of the Italian masters of the preceding century. Returning at length to his native city, he set up a studio of his own, and soon became a favorite portrait painter among the rich and fashionable classes. Not a few of his sitters were foreign sojourners in the Netherlands, especially the English. The lady of our illustration is quite plainly of this nationality, though she is dressed according to the Flemish modes.

It appears that an English merchant named Wake was established in Antwerp at this time, and it is supposed that this may be his daughter. There are also reasons for connecting the portrait with one of a certain English baronet named Sheffield, who was likewise in Belgium in this period. Miss Anna Wake, we may conclude, had married into the Sheffield family when this portrait was painted. These names, however, are mere guesses, and, even if they were verified, would tell us no more of the lady's story than we can gather from the picture. Her life was probably not of the eventful kind which passes into history. The luxuries of her surroundings we may judge from her rich dress and jewels; the sweetness of her character is written in her face.

She shows us perhaps more of her inner life than she intends. Her fine reserve would naturally shrink from any sort of familiarity. Yet as she stands quietly before the portrait painter, left, as it were, to

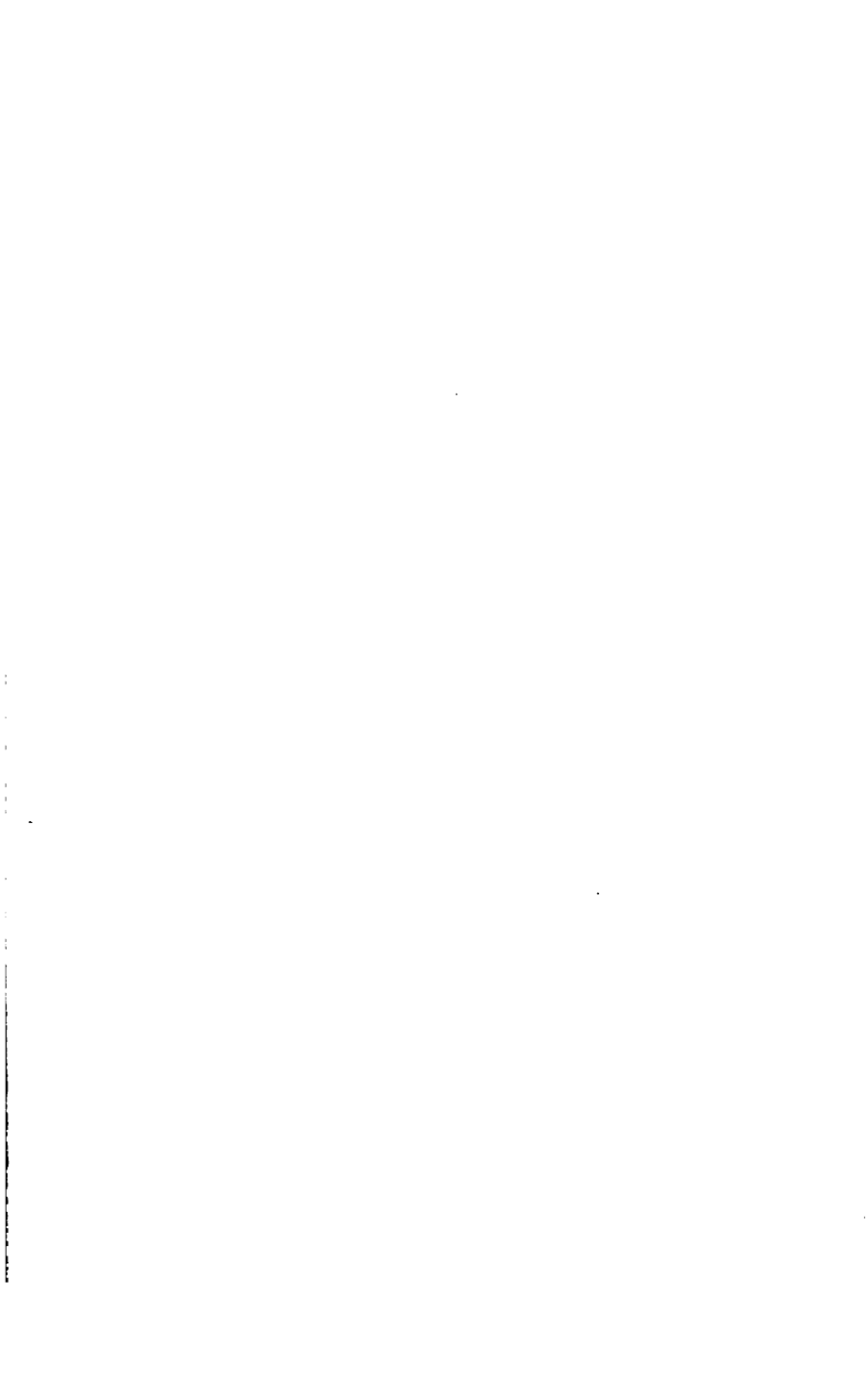


From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

**PORTRAIT OF ANNA WAKE**

*Royal Gallery, The Hague*



the solitude of her own thoughts, her spirit seems to look out of the candid eyes.

Her dignity and self-possession make her seem older than the twenty-two years with which the inscription on the portrait credits her. But the face is that of one who has just passed from maidenhood to young womanhood. Life lies before her, and with sweet seriousness she builds her air castles of the future. Thus far she has been carefully guarded from the evil of the world, and her heart is as pure as that of "the lily maid of Astolat." For social triumphs she would care nothing, though her beauty could not fail to draw an admiring throng about her. Vanity and coquetry are altogether foreign to her nature. She is, rather, of a poetic and dreamy temperament. Perhaps it is the fragile quality of her beauty which gives an almost wistful expression to the face. She is like a delicate flower which a chill wind would blast.

The costume interests us as a study of bygone fashions, and is painted with exquisite care for detail. The pointed bodice is as stiff as a coat of mail, like that so long in vogue at the court of Spain. Perhaps the Spanish occupation of the Netherlands may have brought the corset with it. Certainly it is not conducive to an easy carriage; only a graceful figure like this could wear it without awkwardness. The slashed sleeves are made full, and tied at the elbows with bows. The wide collar and cuffs are edged with beautiful Flemish lace points. The feather fan and the strings of pearls about the throat

and wrists might form a part of any modern costume. It strikes us, however, as a very singular fashion for a lady to wear a large seal ring on the thumb.

We notice how simply the hair is dressed, brushed loosely from the face and knotted at the back, with a jewel gleaming at one side. Compared with the elaborate coiffures worn by great ladies in some historical periods, this style is delightfully artistic. Altogether the entire manner of dressing is perfectly suited to the wearer.

## II

### THE REST IN EGYPT

WE often read in history of the rejoicing throughout a kingdom over the birth of a prince : messengers are sent from place to place to proclaim the glad news, congratulations and gifts follow, every possible care is taken for the nurture and protection of the precious young life.

The story of the childhood of Jesus reads somewhat like that of a prince, in spite of his lowly surroundings. Though he was born in a manger, a herald angel announced the glad tidings of his coming. Though the people of Bethlehem took no note of the event, a multitude of the heavenly host sang "Glory to God in the highest, on earth peace, goodwill to men." Wise men from the East made a long journey to find the young child. The lore of the stars had taught them that he was a king, and they brought gifts worthy of royalty, gold, and frankincense, and myrrh.

It was these visitors who were the innocent cause of the child's first danger. In seeking him out they had gone to King Herod at Jerusalem, asking, "Where is he that is born King of the Jews?" These inquiries made the monarch very uneasy. He had no mind to lose his crown. To prevent the

appearance of any possible rival he determined upon summary measures. "He sent forth and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under." By this terrible massacre he thought to do away with the child Jesus.

But the Prince of Peace was protected by stronger guards than ever surrounded the cradle of an earthly prince. A warning message was sent to save the child from the impending danger. "The angel of the Lord appeareth to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him."

"When he arose, he took the young child and his mother by night, and departed into Egypt."<sup>1</sup> The journey was long and wearisome, but the mother Mary was young, and strong in courage, and Joseph was a sturdy defender. As for the babe, what mattered it to him whether he slept in a manger, or under the trees by the wayside? He was safe in his mother's arms.

What adventures befell them by the way we do not know, but we like to imagine the incidents of the journey. There is a tradition that angel playfellows came from time to time to amuse the child Jesus. When Mary and Joseph were forced to pause a little while for food and rest, the lonely places were filled with these glad presences.

<sup>1</sup> St. Matthew, chapter ii., verses 13, 14.





From carbon print by Braun, Clement & Co

Joh. Adolph & Son, Bz.

**THE REST IN EGYPT**  
*Pitti Gallery, Florence*



This is the legend illustrated in our picture. Under the spreading branches of a great tree, Mary has found a comfortable seat on a grassy bank, and Joseph rests behind her. The little child stands on his mother's knee, clinging to her dress for support, while her arms hold him firm. A band of infant angels play on the flower-strewn grass in the open space in front. With joined hands they circle about as in the figure of a dance or game. The music for their sport is furnished by a heavenly choir, hovering in the upper air and singing the score from an open book.

The leader of the dance is evidently the beautiful angel who pauses opposite the Christ-child. Resting on the right foot he draws back the left, poisoning on his toe, in an attitude of exquisite grace. With his left hand he waves a salute to the infant Christ. His right hand clasps that of a companion angel to form an arch beneath which troop the whole jocund company. It is good sport, and the players scamper gleefully along. A single angel stops to gaze ardently towards the Christ-child.

The mother looks on at the game with queenly dignity. A smile hovers on her lips, as if the eagerness of the little leader pleased her. As for Joseph, his glance is directed towards the tree-tops. Perhaps his senses are not fine enough to discern the spirit company, but he is well content with the happiness of mother and child.

From the safe pedestal of his mother's knee the child Jesus watches every motion of the angels with

breathless interest. The angel leader seems to beckon him to join them, and he is almost ready to go. Yet the firm hands hold him back, and he is glad to cling to his mother's dress. A circle of light about his head is the halo, or symbol of his divine origin.

The picture is an important record of our painter's travels in Italy. It was here he imbibed from the old Italian masters the tender and devotional spirit which animated their sacred works. Titian was the special object of his admiration, and he painted a number of Madonna pictures which show the influence the Venetian painter had upon his art. The circle of dancing angels recalls the cherub throng of Titian's Assumption.<sup>1</sup>

<sup>1</sup> See Chapter XII in volume on *Titian* in the Riverside Art Series.

### III

#### THE SO-CALLED PORTRAIT OF RICHARDOT AND HIS SON

A GENTLEMAN has brought his little boy to our painter's studio for a portrait sitting. Father and son are close friends and understand each other well. On the way they have talked of the picture that is to be made, and the boy has asked many questions about it. It is rather a tedious prospect to an active child to have to sit still a long time. But his father's companionship is his greatest delight, and it is a rare treat to both to have a whole morning together. Besides, they have a book with them, a new publication from the Plantin printing press, and the father has promised to read something to him.

The two are richly dressed for the event, the father in black with a fur mantle, and the boy in white satin embroidered with gold. The man wears the stiff quilled ruff of the period, the boy a round collar of soft lace. It is not every day in the year that a little boy is allowed to wear his best satin doublet, and the child feels the gravity of the occasion. We may suppose that these are people of distinction, and that on certain great occasions the boy accompanies his father to court. Perhaps, too, as the eldest son of the house, he is sometimes given a

seat at a great banquet, or is brought into the tapestried hall to meet an honored guest. It is at such times that he would be dressed as in the picture. In our own day a child's finery brings to mind dancing classes and parties, but in these far away times it is associated only with stately ceremonies.

The painter has led his guests to a place near a window, where, looking over their shoulders, one sees a bit of pleasant country. The man draws the boy towards him and lays one hand on the child's shoulder. At the painter's bidding, the little fellow puts his right arm akimbo, imitating the attitude in some of the portraits of the studio. The pose suits perfectly the quaint dignity of the little figure.

It is a proud moment for the boy. It makes him almost a man to be treated as an equal by his father. Not for worlds would he do anything to spoil the picture; he feels the responsibility of carrying out his part well. He regards the painter with solemn eyes, watching intently every motion of the pencil.

There is a gleam of humor in the father's eyes as he too looks in the same direction. He is a man of large affairs, we are sure. His high forehead shows rare mental powers, and he has the judicial expression of one whose counsel would be worth following. Yet there is that in his face which shows the quiet tastes of the scholar. With his boy beside him and a book in his hand, he is content to let the great world go its way. Nevertheless he is something of a courtier, as his station in life requires, a distinguished figure in any great company. The face is



From carbon print by Braun, Clément & Co

John Andrew & Son, Be.

THE SO-CALLED PORTRAIT OF RICHARDOT AND HIS SON  
*The Louvre, Paris*





one of striking nobility of character. He is a man in whom we could place great confidence.

Two qualities of the portrait give it artistic value, life-likeness, and character. The figures almost seem to speak to us from the canvas, and we feel a sense of intimacy with them, as if we had actually known them in real life. Indeed there is very little in the picture to make it seem foreign to our own surroundings. The stiff ruff is the most distinctly old-fashioned feature. The man's closely cut pointed beard is such as has long been called the "Van Dyck beard." The painter wore his own trimmed in the same way, which seems at one time to have been equally the fashion in England and on the continent.

We remark in the picture the excellent characterization of the hands. In later days when the painter was busier, he often assigned this part of the work to assistants. They did not try to reproduce the hand of the portrait sitter, but painted this feature from a model. Now this man's hand is plainly his own; it is of a character with the face, strong and sensitive.

The landscape view is an important element in the picture. If we compare our illustration with others which have no such setting, we shall better understand its value. An enclosed space sets a more or less definite limit to the imagination. A glimpse of the country, on the other hand, suggests wide spaces for the fancy to explore. It will also be noticed that this light spot in the upper right corner

balances well the white costume of the boy in the lower left corner.

The portrait group of our illustration has long borne the title of Jean Grusset Richardot and his Son. This Richardot was a celebrated Flemish diplomat of the sixteenth century, and president of the Privy Council of the Low Countries. As he died in Van Dyck's boyhood, his portrait could not have been made by our painter directly from life. Nor can we believe with some that years after the diplomat's death Van Dyck copied from some old picture the likeness seen here. A portrait painted in this way would not have the vitality of our illustration. We are therefore obliged to consider the picture nameless; but our enjoyment of its good qualities is by no means less keen.

## IV

### THE VISION OF ST. ANTHONY

ST. ANTHONY of Padua was a Franciscan friar of the thirteenth century, celebrated for his piety and eloquence. He was a Portuguese by birth, and early in life determined to be a Christian missionary. His first labors were in Africa, but being seized by a lingering illness, he returned to Europe and landed in Italy. Here he came under the influence of St. Francis of Assisi, who was just establishing a new religious order. The rules were to be very strict: the members could possess nothing of their own, but were to beg their food and raiment of fellow Christians. They were to mingle with the people as brothers, hence *friars*,<sup>1</sup> ministering to their bodily needs, and advising, comforting, and admonishing in higher concerns. What sort of a habit they wore we may see in our picture. There was a long dark brown tunic made with loose sleeves, and having a sort of hood attached. The garment was fastened about the waist with a knotted rope. By this strange girdle the wearer was continually reminded that the body is a beast to be subdued by a halter.

On account of his learning, St. Anthony became

<sup>1</sup> From the French *frère*.

a teacher of theology. He was connected successively with the universities of Bologna, Toulouse, Paris, and Padua, and with this last city his name has ever since been associated. At length, however, he forsook all other employments and devoted himself wholly to preaching among the people.

These were troublous times in Italy, when the poor were cruelly oppressed by the rich. St. Anthony espoused the cause of those who were wronged, and denounced all forms of tyranny. His influence was a great power among the people, and many stories are told of his preaching. It is related that one day, as he was explaining to his hearers the mystery of the Incarnation, the Christ-child appeared to him as in a vision.

It is this story which the painter had in mind in our picture: St. Anthony kneels before the mother and babe in an ecstasy of devotion. An open book lies on the ground beside him, as if he had been conning its pages when the vision broke upon him. The landscape surroundings are especially appropriate, for St. Anthony was fond of out-of-door life. His sermons were often given in the open air, and it is said that he sometimes preached to the fishes. He delighted to point out to his hearers the beauties of nature, the whiteness of the swan, the mutual charity of the storks, and the purity and fragrance of the lilies.

The poetic refinement of his nature is indicated in his face. He is young and handsome, with the gentle expression which used to win the hearts of



Allinari, photo.

John Andrew & Son, So.

THE VISION OF ST. ANTHONY  
*Brera Gallery, Milan*



his hearers. There is little here to show the more forcible elements of his character. The tonsured head is the common mark of membership in religious orders.

The Christ-child bends forward to caress the saint's face with his tiny hand. He is a loving little fellow, not particularly pretty, except in his infantine plumpness, yet the face is full of innocent sweetness. A mysterious light shines above his head, the emblem of divinity. The good friar does not presume to touch the holy child, but folds his hands reverently across his breast. His eyes are lifted with the rapt look of the visionary.

St. Anthony's biographers tell us how he loved to recite the old Latin hymn by St. Fortunatus, beginning, —

O Gloriosa Domina  
Excelsa super sydera.  
[O most glorious Lady  
Exalted above the stars.]

We may fancy that in the ecstasy of this vision these lines now rise to his lips. The last stanza expresses the sum of his adoration : —

Gloria tibi Domine  
Qui natus es de Virgine  
Cum Patre et sancto Spiritu  
In sempiterna saecula.  
[Glory to thee, O Lord,  
Who wast born of a Virgin,  
With the Father and Holy Spirit  
For eternal ages.]

It is easy to see from a comparison of this picture with the Rest in Egypt that it was painted at about

the same time. We at once recognize the mother and child of the other illustration, and note the similarity in pose. We may imagine the Madonna bending forward and holding the babe a little lower on her lap, and we should have the grouping as it is here.

In their pictures of the Madonna, the old painters tried to express their highest ideals of womanhood. The mother Mary represented to them all that is strongest and sweetest in a woman's character. So this Madonna by Van Dyck is a gracious and queenly figure modelled upon the stately Virgin of Titian.

The linear composition of the picture is carefully planned; the basis is the pyramidal form. From the top of the Virgin's head diverge the two oblique lines which enclose the diagram. The mantle fluttering behind the mother's shoulder balances the part of St. Anthony's tunic which lies on the ground.

We may well believe that the painter took especial pleasure in working on this picture, because he himself bore the name of the good St. Anthony.



## V

### MADAME ANDREAS COLYNS DE NOLE AND HER DAUGHTER

IN the time of Van Dyck there was living in Antwerp a family of ancient lineage who bore the name of Colyns de Nole. For three centuries there had been sculptors among the men of this name. The talent had been handed down from father to son through the several generations, and sometimes there were two or three of the family working together in the art. The old churches of Antwerp contained some fine specimens of their work.<sup>1</sup>

Andreas Colyns de Nole was of nearly the same age as Van Dyck, and a worthy representative of his famous family. He was the sculptor of the beautiful monument of Henry van Balen in the Church of St. Jacques, and of a Pietà in the Church of Notre Dame. The sculptor and the painter became good friends, and it was a natural consequence that the latter should paint the portrait of his friend and of his family. He made two companion pictures, one of the sculptor, and the other of his wife and the little daughter.

<sup>1</sup> A full account of the several members of this family is given in the *Biographie Nationale*, published by the Royal Belgian Academy of Science, Literature and Fine Arts, Brussels, 1899.

The lady is seated in an arm-chair, letting her placid glance stray across the room. There is a little touch of weariness in her manner, as if she were glad to sit down for a few moments' rest. She is a busy housewife and mother, with many domestic duties on her mind. In her strong, capable way she has long borne the family burdens. The face is full of motherly sweetness; the expression is patient and serene, as of one well schooled in the lessons of life. This is indeed the "virtuous woman" whose price the wise man of old set "far above rubies."

"She openeth her mouth with wisdom; and in her tongue is the law of kindness. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children arise up, and call her blessed; her husband also, and he praiseth her."<sup>1</sup>

The child is as like the mother as possible in features. Her round face is quaintly framed in close lace-trimmed cap. She is a shy little creature, and is rather afraid of the strange painter. So she keeps as far as possible in the shelter of her mother's big sleeve. The hour drags wearily by. The studio is a dull place, and the sunshine without very inviting. The child pulls impatiently at her mother's arm, and, as the painter speaks, she looks timidly around, wondering what he will think of such a rude little girl.

The artist is secretly much amused by the small

<sup>1</sup> Proverbs, chapter xxx., verses 26-28.



Hanfstängl, photo.

John Andrew & Son, Ed.

MADAME ANDREAS COLYNS DE NOLE AND HER DAUGHTER  
*Munich Gallery*



young lady's behavior. He has a shrewd insight into children's thoughts, and sympathizes with their moods. He does not try to persuade her to sit for him, but he catches her pose just as she stands here. The mother, too, is wise enough to let the child alone, and the picture is made as we see it.

As we compare it with the former illustration of the man with his little boy, it is amusing to see the contrast between the two children. The boy has such a grave sense of responsibility, while the girl cares nothing for the portrait. She would doubtless think the boy very tiresome.

We are apt to think of the children of past centuries as altogether different beings from those of our own day. With few toys and books and pictures such as we have now, they must have been, we fancy, very sedate little creatures. A child portrait like this in our illustration dispels these false ideas. This little daughter of a seventeenth-century sculptor is as full of life and spirits as any child of to-day. Barring her quaint dress and foreign tongue she would be at home with children of her own age in any period or country.

The lady's dress is in a style similar to that which we have already studied in the portrait of our first illustration. The stiff bodice, with the long pointed front and square neck, the broad lace-trimmed collar, the large sleeves, and the wide cuffs turned back from the wrist, are details common to the two pictures. This costume, however, is somewhat less elegant than that of the English lady and more suggestive of

every-day wear in the home. The collar is less elaborate, and not stiff; the neck is entirely covered with soft white material, fastened at the throat with a small brooch. A seal ring adorns each hand, worn on the index finger.

We recognize the pillar in the background as a common setting in Van Dyck's portraits. The taste of this time was rather artificial in such matters, and inclined to stateliness. There is here no vista beyond the pillar, no glimpse into another apartment, but the space is, as it were, completely walled in.

## VI

### DÆDALUS AND ICARUS

IN the distant past which we call the age of fable lived the cunning craftsman Dædalus of Athens. One of his most curious inventions was a labyrinth which he constructed for Minos, the king of Crete. Having at length displeased this king he resolved to flee from the island with his son Icarus. It was impossible to escape by way of the sea without detection, but Dædalus was not discouraged.

"Land and wave,  
He cried, deny me way ! But Heaven above  
Lies open ! Heaven shall bear me home !" <sup>1</sup>

So saying he began to fashion some wings with which he might fly away. Feathers of different lengths were bound together with thread and wax, and shaped into arched pinions like those of a bird. As he worked, the boy Icarus stood by watching his father, and sometimes handling the feathers with his meddlesome fingers.

At last the final touch was given, and Dædalus, fastening the wings to his body with wax, made a short trial flight. The invention was a success ; the artist rose triumphant in the air. Then he taught

<sup>1</sup> All the quotations are from Ovid's *Metamorphoses*, Book viii., translated by Henry King.

his boy the use of the wings, warning him of every possible mishap: —

“ ‘Midway keep thy course, he said,  
My Icarus, I warn thee ! if too low,  
The damps will clog thy pinions ; if too high,  
The heats relax them. Midway hold thy flight.

. . . . .

By mine  
Thy course direct.’ And many a precept more  
He gave, and careful as he bound the wings  
Upon the shoulders of the boy, his cheeks  
Were wet with tears, and in the task his hands  
Paternal trembled.”

Our picture illustrates this point in the story. Dædalus has just fastened the wings upon his son and is giving the ‘final directions. The old man’s face is full of anxiety, as he implores the lad not to fly too high. Icarus listens to the advice with a shade of impatience, pouting a little, like a wilful child who chafes under restraint. He points forward, as if to show that he understands his orders. Already the slender figure is poised for flight ; he is eager to be off. In another moment he will rise into the air, dropping his garment as he ascends. A light breeze flutters the soft plumes of the wings and blows the loose curls about the boy’s head. His youthful beauty, almost feminine in type, contrasts finely with the strong furrowed countenance of the father.

The story goes on to tell how the two started off together, the father leading the way.





From carbon print by Braun, Clément & Co.

John Andrew & Son, Be.

### DÆDALUS AND ICARUS

*Collection of the Earl of Spencer, Althorp*



“ And, as the mother bird  
When first her offspring from the nest essays  
The air, he hovered anxious, cheering on  
The boy to follow, and with fatal art  
Enjoining thus or thus his wings to ply  
As he example gave.”

For a while all went well, and they had covered a long distance, when Icarus, —

“ Elate  
With that new power, more daring grew, and left  
His guide, and higher, with ambitious flight  
Soared, aiming at the skies ! ”

This was the very danger against which Dædalus had warned his son.

“ Upon his wings  
The rays of noon struck scorching, and dissolved  
The waxen compact of their plumes: — and down  
He toppled, beating wild with naked arms  
The unsustaining air, and with vain cry  
Shrieking for succour from his sire !  
The sea that bears his name received him as he fell.”

Dædalus, having buried his son on the island of Icaria, proceeded on his way and came at last to Sicily, where he lived to finish some important works of architecture.

Our illustration shows some phases of Van Dyck's art with which we are least familiar. He rarely interested himself in mythological stories, though such subjects were common among his contemporaries. The painter has caught in this case the essential spirit of the myth. There are few of his pictures also in which he expressed so well the sense of motion. The inclination of the body of Icarus, the

poise of the wings, and the gesture of the right hand all contribute admirably to this end.

Here, too, we see how carefully he studied the nude figure, and how well he understood the principles of modelling. The foreshortening of the right arm and hand of Icarus is a clever piece of technical workmanship. The composition is well planned to fill the canvas.

## VII

### PORTRAIT OF CHARLES I

(By Sir Peter Lely, after Van Dyck)

CHARLES I. of England was the second king of the Stuart dynasty, whose despotic tendencies made the seventeenth century a memorable period in history. He ascended the throne at the age of twenty-five, and began at once to assert his belief in the divine right of kings. Indignant at the restraints which Parliament set upon his power, he dissolved this body and ruled alone.

For more than ten years he governed England in his own way, and during this time his court was conducted with great magnificence. The palace at Whitehall was the scene of many brilliant entertainments and lavish hospitalities.

Charles was an ardent lover of music, literature, and painting, and in his gallery was a collection of pictures remarkable for his time. He was particularly proud of the ceiling decorations of his Banqueting Hall, furnished by Rubens. He interested himself also in the manufacture of tapestries, and secured for England Raphael's cartoons for the Vatican tapestries, hoping thereby to raise the artistic standard of the home production.<sup>1</sup>

<sup>1</sup> See Chapter III. of volume on *Raphael* in the Riverside Art Series.

It was a crowning proof of his good taste that early in his reign he appointed Van Dyck the court painter. The Flemish painter was thereupon made Sir Anthony Van Dyck, and remained in the royal service until his death in 1641. It was the king's intention to have the walls of the Banqueting Hall decorated by Van Dyck, but this plan was never carried out. As it was, however, the court painter is said to have made, during his nine years' residence in England, no less than thirty-six portraits of the king, and twenty-five of the queen, Henrietta Maria, besides many pictures of their children, singly or in groups. His studio was a favorite resort of the royal pair, who used to come in their barge, by the way of the Thames, to his house at Blackfriars. The painter would receive them with the manners of a prince. Musicians played for their entertainment, and the conversation turned on questions of art.

In this constant intercourse, Van Dyck came to know well the face of his royal patron. It was not really a handsome face, as we see when we analyze the features in our illustration. The forehead is high but not broad, the nose large and not classically modelled, and the thick lips and weak curves of the mouth are not hidden by the upturned mustache. The shape of the face is long and narrow beyond good proportion, but this defect is relieved by the chestnut hair, which falls in long waving locks over the shoulders, and makes a broad frame for the face.



From carbon print by Braun, Clément & Co.

John Andrew & Son, Se.

PORTRAIT OF CHARLES I.  
*Dresden Gallery*





All these details, however, escape our attention when we look at the portrait for the first time. We are chiefly impressed by the kingly presence of the man. There is an indefinable suggestion of nobility in his bearing, an expression of grave dignity in his countenance. The eyes are almost melancholy, the glance is averted and remote. The consciousness of his royal birthright gives an air of aloofness to the figure.

The king stands beside a table, resting one hand on the broad rim of the hat which lies there, and holding his gloves in the other. He wears the mantle of the Order of the Garter, ornamented on the left side with the six-pointed silver star, in the centre of which is the red cross of St. George. From a broad blue ribbon about the neck is suspended a gold medallion. This is the "George," the image of the warrior saint, represented on horseback in his encounter with the dragon.

The attempt of Charles to govern England without a Parliament proved a sad failure. He set his own authority above all laws, and persistently disregarded the rights of the people. At last he became involved in so many difficulties that he was obliged to reassemble the two houses. Then followed the long struggle between the king and the Parliament, which resulted in the Civil War. The supporters of the Crown represented chiefly the upper classes, and were called Cavaliers. The Parliamentarians were for the most part Puritans, and were men of fervent piety.

There were six years of fighting, beginning with the battle of Edgehill, and culminating in the Parliamentary victory at Naseby. Charles was tried and condemned as a "tyrant, traitor, murderer, and public enemy." On the 30th of January, 1649, he was executed in front of Whitehall Palace, walking to the scaffold with the same kingly dignity which he had shown throughout his life. "I go," said he, "from a corruptible to an incorruptible crown, where no disturbance can take place." His body was laid among others of England's royal dead at Windsor.

The picture reproduced in our illustration is not thought to be the original work of Van Dyck's hand, for that precious painting was destroyed by a fire in the Palace of Whitehall. It was a fortunate circumstance that while it was still in existence, Sir Peter Lely, court painter to Charles II., made a fine copy of it, which is now in the Dresden Gallery. A competent critic (Lionel Cust) tells us that the Dresden picture is so excellent that "it is difficult to believe it to be other than an original by Van Dyck."

AUTHORITIES. — Green : *A Short History of the English People* ; D'Israeli : *Commentaries on the Life and Reign of Charles I.*

## VIII

### THE MADONNA OF ST. ROSALIA

ON the summit of Monte Pellegrino, in the island of Sicily, stands a colossal statue of St. Rosalia. Like the old Greek statue of Victory on the island of Samothrace,<sup>1</sup> or to use a modern instance, like the statue of Liberty on Bedloe's Island in New York harbor, St. Rosalia serves as a beacon to mariners. The Sicilians hold the saint in great reverence, and celebrate her memory in two annual festivals. From the eleventh to the fifteenth of July are horse-races, regattas, illuminations, and all sorts of gayeties in her honor. In September there is a solemn procession to her chapel.

St. Rosalia was a Sicilian maiden of noble family, the niece of William II., called the Good. Being both rich and beautiful, she had many suitors for her hand, but she rejected them all. At the age of fifteen she renounced the pomps and vanities of the world, and devoted herself to a life of meditation. She retired secretly to a cavern on Mt. Heirkte, and here she passed her solitary life. It was not until five hundred years after her disappearance that her hiding-place was discovered. There they found her lying in her grotto, as if she had just fallen asleep,

<sup>1</sup> See Chapter XV. in the volume on *Greek Sculpture* in the *Riverside Art Series*.

and on her head was a wreath of roses with which the angels had crowned her. The body was carried in triumph to Palermo, and she became the patron saint of her native city.

This was in the early part of the seventeenth century,<sup>1</sup> and the story of the new saint's life immediately became the subject of art. Van Dyck painted for a church in Antwerp a series of pictures of St. Rosalia, from which our illustration is taken. The maiden saint kneels on the steps of a throne to receive a wreath of roses from the Christ-child. An angel attendant behind her holds a basket of roses. St. Peter and St. Paul add dignity to the scene.

As we see at once, this is not an actual incident from the life of St. Rosalia. The aim of the picture is devotional. It is as if we were given a glimpse into the court of heaven, where the saints of all ages gather about the Christ-child's throne.

St. Peter is seen at the Madonna's left, gazing at some little cherubs who hover in mid air with sprays of flowers. We know him by the mammoth key he carries in his left hand, a symbol of his authority in spiritual concerns. The reference is to the words of Jesus when Peter declared him to be the Christ: "I will give unto thee the keys of the kingdom of heaven."<sup>2</sup> He seems here a very old man, and one who has suffered many persecutions in the master's cause.

St. Paul stands at the right of the throne, leaning

<sup>1</sup> The date of her disappearance is given as 1159.

<sup>2</sup> St. Matthew, chapter xvi., verse 19.



From carbon print by Braun, Clement & Co.

John Andrew & Son, So.

THE MADONNA OF ST. ROSALIA  
*Imperial Gallery, Vienna*



on his sword in an attitude of meditation. The sword has been chosen as this apostle's emblem because of his allusion in the Epistle to the Ephesians to the "sword of the spirit."<sup>1</sup> The books lying on the pavement at his feet are his various writings.

According to tradition the Apostle Paul was a man of mean stature and insignificant appearance. Regardless of this fact, however, the old artists always tried to make him as grand and noble as possible, that his outward appearance might correspond to the grandeur of his character. There was a certain old Italian painter named Masaccio, who set the fashion, as it were, for the ideal portrait of St. Paul.<sup>2</sup> A hundred years later Raphael imitated this figure, and again a century later, Van Dyck repeated it in the picture before us. If we compare our illustration with a print of Raphael's picture of St. Cecilia we shall see the resemblance.<sup>3</sup> Even the pose is the same in the two cases. The grand head with the full beard reminds us of the Greeks' conception of their god Zeus.<sup>4</sup>

St. Rosalia is a beautiful young woman, richly dressed in a brocaded mantle, and with wavy hair falling over her shoulders. Her attitude is very humble, and she lifts her face to the Christ-child's with sweet adoration. The little fellow seems de-

<sup>1</sup> Ephesians, chapter vi., verse 17.

<sup>2</sup> In the fresco of the Carmine Church, Florence.

<sup>3</sup> See Chapter IX. of the volume on *Raphael* in the Riverside Art Series.

<sup>4</sup> See Chapter I. of the volume on *Greek Sculpture* in the Riverside Art Series.

lighted with his task, and leans forward eagerly, to offer the saint the crown of roses. Is it for me? she seems to ask, as she lays one hand upon her breast and timidly holds out the other.

On the step beside her is a human skull, across which lies a stalk of lilies. The flowers are an Easter emblem, and symbolize the Resurrection. The skull is the token of death. Thus are we taught the victory over death through the purity of the spiritual life.

The grotto of St. Rosalia has become a church which is the object of many a pious pilgrimage. It is for this that the name of the mountain was changed from Heirkte to Monte Pellegrino, which means the Pilgrim Mountain.

We have already seen (Chapters II. and IV.) how much Van Dyck owed to Titian in the rendering of sacred subjects. Here the Madonna's high throne beside the marble pillars, and the cherubs in mid air are striking reminiscences of Titian's Pesaro Madonna.<sup>1</sup>

<sup>1</sup> See Chapter XIV. in the volume on *Titian* in the Riverside Art Series.



## IX

### CHARLES, PRINCE OF WALES

*(Detail of Children of Charles I.)*

THE Prince Charles of our picture was the son of Charles I. and Henrietta Maria, and bore the title of the Prince of Wales. He was born on the morning of May 29, 1630, and there was great rejoicing in the royal household that he was a fine strong baby. The king at once rode in state to St. Paul's Cathedral to give thanks for the birth of an heir. While the procession was on its way a bright star appeared in the noonday sky. This was hailed as a good omen, and an epigram was composed on the occasion : —

“ When to Paul's Cross the grateful King drew near,  
A shining star did in the heavens appear.  
Thou that consultest with bright mysteries  
Tell me what this bright wanderer signifies ? ”  
“ Now there is born a valiant prince i' the west,  
That shall eclipse the kingdoms of the east.”

A month later the baby's baptism was celebrated with great solemnity in the chapel at St. James. The famous Laud, Bishop of London, officiated, and the sponsors were Louis XIII. of France, Marie de Médicis, and the Elector Palatine, all represented by proxies. There were wonderful christening presents,

among them a jewel of great value brought by the old Duchess of Richmond.

The new-born prince did not grow into a pretty baby. Even his mother, who would naturally wish to praise him, wrote to a friend in France that he was "so ugly she was ashamed of him." "But," she added, "his size and fatness supply the want of beauty. I wish you could see the gentleman, for he has no ordinary mien; he is so serious in all that he does that I cannot help deeming him far wiser than myself." A few years later the child became a pretty boy, with a fine figure, brown complexion, and large, bright black eyes. His mouth, however, remained very ugly.

The prince's earliest years were passed happily, and no one could have foreseen the stormy experiences through which he must pass before he should inherit the throne of his father. The king and queen were devoted to each other and to their children. There was a younger boy, Prince James, and three sisters, to complete the family circle.<sup>1</sup> It is pleasant to imagine them at play in the royal nursery.

The young Prince of Wales had for his governor the Earl of Newcastle. We read of a letter written at the age of eight and addressed to this nobleman.

<sup>1</sup> That is, Princess Mary, Princess Elizabeth, and Princess Anne. Prince Henry was only an infant when the family circle was broken up, and Princess Henrietta was not born until 1644, while the Civil War was actually in progress.



Anderson, photo.

John Andrew & Son, Sc.

CHARLES, PRINCE OF WALES  
*Royal Gallery, Turin*



The contents refer wittily to the governor's advice about taking medicine : —

“ My lord,

“ I would not have you take too much phisike for it doth always make me worse ; and I think it will doe the like with you. I ride every day, and am ready to follow any other directions from you. Make haste back to him that loves you,

“ Charles P.”

We see from this that the boy was early taught to ride, and was doubtless trained in all manly sports. In the Stuart household dogs were the favorite pets, and the young Charles seems always to have been accompanied by one, now a collie, now a spaniel, now a great boarhound. The queen had a peculiar fancy for dwarfs, which were in this period common playthings of royalty. Little Geoffrey Hudson, eighteen inches high, was an important member of the court, having been presented to Henrietta Maria in a huge pie.<sup>1</sup>

In our picture Prince Charles is about five years old. At this age, in our modern fashions, a boy is dressed quite differently from a girl. Here, however, the little prince's finery and his round lace cap somewhat belie his manliness. Yet his short hair cut in a straight fringe across the forehead is his boy's prerogative. The wide lace collar was worn by men as well as boys, as we may see in the portraits

<sup>1</sup> As we read in Scott's novel, *Peveril of the Peak*.

of the king and of the Duke of Lennox. We speak of it to-day as a "Van Dyck collar."

The child has a winning face, with large round eyes and a mouth which the flattering painter has shaped like a Cupid's bow. Though the expression is perfectly child-like, there is a certain dignity in the pose of the head, which makes the boy appear mature beyond his years. Evidently Van Dyck meant everybody to know that this was a prince.

Prince Charles's happy boyhood came to an end at the breaking out of the Civil War. Though he was then only twelve years of age, he and his brother, Prince James, followed their father to the battle-field, suffering cold and hunger and even the dangers of the enemy's bullets. At the age of sixteen, the Prince of Wales joined his mother in Paris. Upon the execution of his father he at once assumed the title of King Charles II., and in the following year was crowned at Scone in Scotland at the age of twenty-one. Putting himself at the head of the Scottish army, he advanced into England, and was completely defeated by Cromwell. After nine years of exile he was recalled to England and restored to the throne. Thus did the innocent baby prince of our picture become the Merry Monarch of the Restoration, whose court was a disgrace in English history.

Our illustration is a detail of a larger picture containing a group of three children, Prince Charles, with Princess Mary and Prince James, Duke of York.

AUTHORITY. — Strickland : *Queens of England*.

## X

### ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR

ST. MARTIN was born during the reign of the Emperor Constantine the Great, and was the son of a Roman soldier. He himself entered the army at an early age, and was sent into Gaul with a regiment of cavalry. Among his comrades he was loved for his mildness of temper and his generosity.

It happened that he was stationed in the city of Amiens, during a winter of unusual severity. There was great suffering among the poor, and many perished with cold and hunger. St. Martin was riding one day through the city gate, when he passed a naked beggar shivering on the pavement. Immediately he drew rein, and spoke pityingly to the poor creature. The young soldier was wearing over his coat of mail a long mantle. Slipping this garment from his shoulders he divided it with his sword, giving half to the beggar. That same night, as he slept, he had a vision of Jesus clad in the portion of his mantle. And Jesus, turning to the angels who accompanied him, said, "My servant Martin hath done this."

After a time St. Martin left the army, to devote himself wholly to a religious life. He became the Bishop of Tours, and was noted for his deeds of

mercy and charity. It was always his delight to clothe the poor. Once while he was standing at the altar of the cathedral, he turned and threw his priestly garment over a beggar, with the same impulsive generosity which had led him to divide his military cloak. He was zealous also in uprooting all forms of heathenism, and cast down many temples of idols.

He lived to a good old age, and died among the scenes of his labors. The legend relates that as he lay in his last illness he prayed his brethren to move him where he might see more of heaven than of earth. His face shone as it had been glorified, and the voices of angels were heard singing.<sup>1</sup> In Tours from that day to this his memory is piously cherished. Every child in the street loves to tell the story of the gallant soldier who shared his cloak with the beggar.

This is the story in our picture. St. Martin rides forward on a splendid white charger, accompanied by other horsemen. At the corner of the gateway two beggars await them. The older one hobbles forward on his knees, supported by crutches. Though he is a miserable object, he is fairly protected from the cold by a long garment. His companion is perfectly naked, a huge muscular fellow seated on some straw. He is just turning about

<sup>1</sup> The life of St. Martin is related with much circumstance in the *Golden Legend*. See Caxton's translation in the *Temple Classics Edition*, vol. vi., p. 142. Mrs. Jameson gives a brief account of the same in *Sacred and Legendary Art*, p. 705.





From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR  
*Church of Saventhem*



to make way for the cavalcade, when the knight draws rein.

The horse arches his neck proudly and stamps impatient at the delay. The rider on St. Martin's right looks across with surprise. But the young knight serenely proceeds in his generous act. Already his cloak has slipped from his figure and hangs only from his left shoulder. Grasping it with his left hand half way down its length, he raises his sword to sunder it at this place.

The lower end has fallen across the beggar's right arm. At its warm touch, the man, overwhelmed with gratitude, abashed perhaps by the goodness of his benefactor, hides his face with his upraised left arm. It is as if the knightly purity of the compassionate face above him has revealed the man to himself in his loathsome degradation.

The young soldier is clad in a tunic of mail which sets off to perfect advantage the lithe figure. Over his short curls is worn a jaunty cap with a long feather; he is a veritable fairy prince. The boyish face accords well with the legend, which relates that he was only a youth when the incident occurred. It is said that no one ever saw St. Martin angry, or sad, or gay; he was always sweet, and serious, and serene. This, too, is precisely as we see him in the picture. The good deed done, we may fancy the young cavalier riding on his way, as if nothing had happened..

The beautiful horse of the picture is one which appears in many of Van Dyck's works. There is a

tradition that the original was Rubens's gift to the painter when he set out for Italy. Van Dyck has built his picture on a diagonal plan, such as the older painter Rubens often used. The main line of the composition runs from the head of the man in the upper left corner, to the beggar in the lower right corner. The lifted sword and the falling mantle form the connecting lines across the canvas.

The feast of St. Martin is celebrated on the eleventh of November, in that short season of warm weather which brightens the autumn. It is for this that the French call the week "St. Martin's little summer." Every year, at this time, pious pilgrims visit the quiet cells, in the limestone cliff by the riverside, where the good bishop used to retire for prayer.

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## XI

### THE CRUCIFIXION

THE life of our Lord, which began in the Bethlehem manger, culminated on the cross of Mount Calvary. In our picture we see the Man of Sorrows in his last moments of suffering. How it came about that he was crucified is fully related by the four evangelists.<sup>1</sup>

For three years he had gone about among the people, healing the sick, comforting the sorrowing, and preaching the good tidings of the kingdom. His blameless life was a constant reproach to hypocrites and evil doers. The priests were jealous of his popularity and hated him for his rebukes. As the feast of the Passover drew near, they sought how they might kill him.

Judæa was at that time a province of the great Roman empire, and the civil authority was vested in the governor, Pontius Pilate, and a body of Roman soldiery. The Romans, however, did not interfere much with the affairs of the Jews, and there was little trouble in carrying out a plot. A formal charge against Jesus was made by false witnesses,

<sup>1</sup> St. Matthew, chapters xxvi. and xxvii. ; St. Mark, chapters xiv. and xv. ; St. Luke, chapters xxii. and xxiii. ; St. John, chapters xviii. and xix.

and he was arrested as a common criminal. After being examined by the high priest, he was led to the governor for trial. "And they began to accuse him, saying, We found this fellow perverting the nation and forbidding to give tribute to Cæsar, saying that he himself is Christ, a king."

Pilate now took him within his palace for a private interview, and could find no fault with him. Nor did King Herod, to whom the case was referred, differ from the governor as to the prisoner's innocence. Pilate therefore appealed to the people in behalf of Jesus, but a multitude of angry voices shouted, "Crucify him!" "Crucify him!" "And so, Pilate, willing to content the people . . . delivered Jesus . . . to be crucified." He was crucified, as we know, between two thieves, and over his cross was the superscription written by Pilate, in three languages, "This is Jesus, the King of the Jews."

Seven times, while he hung upon the cross, did the suffering Saviour speak aloud. "Father, forgive them," was his first exclamation, "for they know not what they do." His next words were to the thief on one side, who begged to be remembered when Jesus should come into His own: "This day shalt thou be with me in Paradise," was the reply. Then his thoughts turned lovingly to his mother, who stood with John by the cross. "Woman, behold thy son," he said to her, indicating John. Then turning to John, he added, "Behold thy mother." A moment of agony followed, when he cried, "My God, my God, why hast thou forsaken me?" After this, he



From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

THE CRUCIFIXION  
*Antwerp Museum*





said, "I thirst," and a soldier held to his lips a sponge wet with vinegar. As the end drew near came the words, "It is finished," and at last, "Father, into thy hands I commend my spirit."

In Van Dyck's picture we see nothing of the surroundings of the Crucifixion — the Roman soldiers, the curious crowd, the sorrowing friends, or the crucified thieves. Only the solitary figure of Jesus, nailed to the cross, is lifted against the strange dark sky. For three hours, as we read, there was darkness over all the land, followed immediately, after the death of Jesus, by a great earthquake. This is the moment when the storm-clouds are gathering over the face of the sun, causing its light to gleam luridly through the thick covering. The cross is rudely built of two beams in the form which is called a Latin cross. A fluttering scroll at the top of the upright beam carries the accusation "The King of the Jews."

The garments of Jesus had been stripped from his body and divided among four soldiers. He now hangs naked upon the cross save a small strip of cloth knotted about his loins, the loose ends hanging at one side. The body is somewhat slender and delicately modelled, but firm and supple as of one in the fulness of manhood. The hair falls in dishevelled locks about the face, and a mysterious light shines above the head.

As we look at the picture, each one must decide for himself what moment in the great drama is illustrated. From the expression of suffering on the

countenance we judge that the end is approaching. From the lifted face and open mouth we see that the sufferer communes with his Father.

The Crucifixion is the saddest subject a painter could choose, yet notwithstanding this, it has been one of the most important subjects in Christian art. Van Dyck painted it many times, and expressed, as we see here, a deep sense of the tragic nature of the scene. Yet he always avoided those harrowing details which make some of the pictures of the older masters too painful to contemplate. For this reason his crucified Christ has been chosen as the model for the Crucifixion scene in the Passion Play at Ober-Ammergau.

We may see how wide was the range of our artist's gifts, which extended from such joyous pictures as the Rest in Egypt to a theme so solemn as the Crucifixion.

## XII

### JAMES STUART, DUKE OF LENNOX AND AFTER- WARDS OF RICHMOND

JAMES STUART, Duke of Lennox, was one of the most prominent personages at the English court. His uncle was a cousin and trusted friend of King James I., and the relations between the nephew and Charles I. were even closer. Immediately upon taking a degree at Cambridge, the young nobleman entered the royal service as Gentleman of the King's Bedchamber. He was just thirteen years of age, and a born courtier. "His courtesie was his nature, not his craft," quaintly says one historian. While still in his minority, he visited France, Italy, and Spain. When Van Dyck came to England, he became at once one of the painter's most frequent sitters.

Our illustration is one of the first of the series of portraits of the Duke of Lennox, and shows him at the age of twenty. The young man stands with his hand on the head of a favorite greyhound, and turns his pleasant face to ours with a smile. He wears the habit of the Order of the Garter. This "most noble and illustrious Order" was instituted by King Edward III. under the patronage of St. George. It consisted of the sovereign and twenty-five "companions" banded together, like the knights

of Arthur's Round Table, for the advancement of ideal manliness. The ceremony of investiture was very solemn, each part of the costume being placed in turn on the elect knight, when he knelt to take the vows. We note in the picture the same details which we saw in the portrait of Charles I., the mantle with the great silver star, and the gold medal, or "George," on the blue ribbon. One part of the costume not to be seen in the other picture is the garter, worn on the left leg "between the knee and the calf," as the old directions read.

The garter was, indeed, originally the most important emblem of the entire garb. It symbolized to the wearers that "as by their Order, they were join'd in a firm League of Amity and Concord, so by their Garter, as by a fast Tye of Affection, they were obliged to love one another." The garter was blue, fastened with a gold buckle, and on it was inscribed the motto, "*Honi soit qui mal y pense*" [Evil to him who evil thinks]. A miniature representation of the garter encircles the cross in the centre of the star, and also forms a border of the "George" medallion.

From the broad lace collar to the high-heeled shoes with their huge rosettes, the young man of the picture represents the height of the prevailing fashion. His hair is carefully curled in the manner of the Cavaliers. He is in fact the impersonation of the court life of the period. It is pleasant to fancy the graceful youth moving through the stately figures of the court dances.



From a photograph of the original painting.

John Andrew & Son, So.

**JAMES STUART, DUKE OF LENNOX AND RICHMOND**  
*Metropolitan Art Museum, New York*



It was five years after this portrait was painted that the Duke of Lennox married Mary, the daughter of the first Duke of Buckingham. Then followed the troubles in Scotland caused by the king's persistent attempt to force the liturgy of the Church of England upon the people. Lennox now showed himself a stanch adherent of the Crown, and upheld the royal cause in the face of the bitter opposition of the Scotch. His enemies thought him very haughty and severe in his manner, but his probity and sincerity seem not to have been questioned.

In 1641, he was created Duke of Richmond, and in the same year was appointed to the high office of Lord Steward of the Household. Throughout the civil war he served his royal master with untiring faithfulness, devoting a large part of his fortune to the cause of the Crown. When Charles was held a prisoner in Hampton Court, it was this friend who cheered the period of his confinement. When at last, after the execution of the king, the royal remains were buried at Windsor, the Duke of Richmond was one of the four noblemen who sorrowfully bore the pall to the grave. He died in the prime of manhood, in 1655.

A more loyal follower no king could have, yet, notwithstanding his zeal, the Duke of Lennox and Richmond failed to exert any great influence upon history, because he lacked the necessary judgment and decision of character. His portrait certainly does not indicate any special intellectual promise in the young man. Yet the face is so refined, the

expression so winning, that none can help feeling the singular charm of the personality. Van Dyck understood well how to impart an air of distinction to a figure, and when, as in this case, he had a favorable subject, he was especially successful.

To lovers of dogs the greyhound is no unimportant part of our picture. The painter has expressed with much insight the character of this beautiful and high-bred creature. The muzzle is pressed affectionately to the master's side, and the eyes are fixed upon the beloved face with an expression of intense devotion. There is a tradition that this animal once saved the duke's life by rousing him from sleep at the approach of an assassin.

In the making up of the composition, the dog's figure describes a diagonal line on the left, which balances a similar diagonal on the other side made by the duke's placing his arm akimbo. Thus the general diagram of a pyramid is suggested as the basis of the grouping.

**AUTHORITIES.** — Robert Vaughn: *The History of England under the House of Stuarts*; L. von Ranke: *The History of England in the Seventeenth Century*; Warwick's *Memoirs*; Doyle's *Official Baronage of England*.



## XIII

### CHRIST AND THE PARALYTIC

It was a part of our Lord's ministry among men to restore to health the body as well as the soul. He was often moved with compassion by the disease and suffering which he saw as he went about Galilee or passed through the streets of Jerusalem. St. John, the evangelist (chapter v.), relates an incident which took place at a pool called Bethesda near a sheep market in Jerusalem.

There were here five porches in which lay "a great multitude of impotent folk, of blind, halt, withered, waiting for the moving of the water." It seems that at certain intervals the waters of the pool were troubled, as if moved by some unseen agency. It was believed that the first person stepping in thereafter would be healed of any disease he might have.

"And a certain man was there, which had an infirmity thirty and eight years. When Jesus saw him lie, and knew that he had been now a long time in that case, he saith unto him, Wilt thou be made whole? The impotent man answered him, Sir, I have no man, when the water is troubled, to put me into the pool : but while I am coming, another stepeth down before me. Jesus saith unto him, Rise,

take up thy bed, and walk. And immediately the man was made whole, and took up his bed, and walked." <sup>1</sup>

This is the incident illustrated by our picture. Jesus has already brought the paralytic to his feet, and now sends him on his way. Two other men complete the group, but take no part in the conversation. One is a disciple, perhaps John, who accompanies the Master, the other is a spectator peering curiously over the paralytic's shoulder.

The restored paralytic carries under one arm a rug, which has been clumsily rolled into a bundle. This is the sort of "bed" used among the poor of Eastern countries. He is but half clad in a garment which slips from his shoulders, showing his emaciated form. The face is sharpened by suffering ; he is altogether a strange and repulsive figure. Like the beggar who lay in St. Martin's path he represents a degraded class of humanity.

He leans now towards his unknown friend in a pitiable effort to express his gratitude. The eyes have a look of dumb devotion like those of a faithful dog. He lays one hand humbly upon his breast. Jesus turns to the poor creature with an expression of infinite compassion. He reads the man's heart with his searching glance. Thanks he does not need ; his first care is to send the man forth to begin life anew.

<sup>1</sup> There was another case of Christ's healing a paralytic, but as on that occasion the sick man's bed was let down through the roof into a house, the incident does not fit the picture so well as that of Bethesda.



From carbon print by Braun, Clement & Co

John Andrew & Son, Ltd

## CHRIST AND THE PARALYTIC

*Buckingham Palace*



The head of the Saviour is painted after the ideal portrait which has been handed down from generation to generation since the early days of Christianity. The oval face with classical features, the full beard, the long hair parted in the middle, such are the familiar features which we have all come to associate with the person of Jesus. Yet notwithstanding this general similarity in the many pictures of Christ, every great artist has brought out something different in the face.

It was Titian's peculiar glory to show the intellectual side of our Lord's character as no other Italian had done. Van Dyck, with characteristic admiration for the great Venetian, followed his example. If we compare our illustration with Titian's Christ of the Tribute Money<sup>1</sup> we shall see how closely the former imitates the latter. Yet, as no man of imagination can copy exactly another's work, Van Dyck's ideal of Christ is less ascetic than Titian's and somewhat more benign. In both pictures the pure countenance of the Saviour is sharply contrasted with the coarse face beside him.

We are interested to read on in St. John's narrative the sequel of the story illustrated in our picture. It happened to be the Sabbath day, and, as the restored paralytic passed through the city, the Jews said unto him: "It is not lawful for thee to carry thy bed."

"He answered them, He that made me whole,

<sup>1</sup> See Chapter VIII. of the volume on *Titian* in the Riverside Art Series.

the same said unto me, Take up thy bed, and walk. Then asked they him, What man is that which said unto thee, Take up thy bed, and walk? And he that was healed wist not who it was: for Jesus had conveyed himself away, a multitude being in that place.

“Afterward Jesus findeth him in the temple and said unto him, Behold, thou art made whole: sin no more, lest a worse thing come unto thee. The man departed, and told the Jews that it was Jesus, which had made him whole.”

## XIV

### PHILIP, LORD WHARTON

PHILIP, Lord Wharton, was an English nobleman of nearly the same age as the Duke of Lennox, and the two were painted by Van Dyck at about the same time. In both young men are apparent the same signs of gentle birth and breeding, a dignity of bearing, and a repose of manner characteristic of their class. That they were quite different in essential character, however, we shall presently see.

Lord Wharton was the fourth baron of his family and the second of the name Philip. He succeeded to his title as he was entering his teens, and at the age of nineteen he had become one of the most attractive figures at the court of Charles I. In this year he married Elizabeth, the daughter of Sir Rowland Wandesford. It was in honor of this occasion that the portrait of our illustration was painted.

Of a lover so handsome and graceful, the promised bride may well have been proud. His dress is rich and picturesque: the jacket is of violet velvet, the mantle of yellow satin, and the costume is set off by delicate laces at the throat and wrists. These were days when the men vied with women in fondness for finery.

Lord Wharton was at this time on terms of friendly intimacy with the king and queen. It was a flattering mark of royal favor when the king presented the young courtier with two full-length portraits of himself and of Queen Henrietta, painted by Van Dyck. Perhaps the artistic tastes they had in common formed the bond of friendship between them. Lord Wharton, it appears, admired Van Dyck's portrait work almost as much as King Charles. On his second marriage, five years later, he employed the artist to paint a number of family portraits. He prized these so highly that he built a gallery specially for them in his new house at Winchendon.

The time soon came when more strenuous questions occupied him. The contest between the king and the Parliament brought every Englishman to a parting of the ways. Lord Wharton was a Puritan, and took a decided stand on the side of Parliament. His personal relations with the king were outweighed by his sense of patriotic duty.

At the breaking out of the war he entered the Parliamentary army, serving successively as colonel of a regiment of foot, and as a captain of a troop of horse. He took part in the battle of Edgehill, and was brought into considerable prominence at this time. In a famous speech made soon afterwards, he charged the king's nephew, Prince Rupert, with gross "inhumanity and barbarousness" during the course of the battle. Evidently where his mind was made up, Lord Wharton was a strong partisan.





From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

PHILIP, LORD WHARTON  
*Hermitage Gallery, St. Petersburg*



Of this we should suspect nothing from our portrait. It is hard to imagine that this beardless young courtier, so suave and amiable in appearance, will ten years later be fighting sternly against his king. Here his thoughts seem to be wholly romantic: his eyes have the dreamy expression of an expectant lover. His is surely a knightly soul unstained by worldliness. The face is of that perfect oval admired by artists as the highest standard of beauty. Taste and refinement are the most striking qualities one reads in it; the mouth is the most individual feature, small and modelled in delicate curves. Yet with all its sweetness, those firmly closed lips suggest tenacity of opinion and strength of will.

As the event proved, Lord Wharton was a man of uncompromising political opinions. He was at one time committed to the Tower on a charge of contempt of the House. In his long and active life he saw England pass through many changes. He was an old man when the last of the Stuart kings (James II.) fled from England, leaving a vacant throne. Macaulay tells us of the Whig nobleman's speech in the meeting of the Lords which resulted in the invitation to William and Mary of Orange to take the government. He knew how to be fair as well as severe, and a still later speech is recorded when he opposed the Abjuration Bill.<sup>1</sup> He died at the age of eighty-five in 1698.

<sup>1</sup> This bill provided that no person should sit in either house of Parliament or hold any office without making declaration that he would stand by William and Mary against James and his adherents.

There are other portraits by Van Dyck more vigorous than this, but none perhaps more charming. As we have seen in the portrait of the Duke of Lennox, the painter was nowhere more successful than in portraying the young courtier. We recognize the pose, with one arm akimbo, as a favorite device of Van Dyck. While in some cases it seems artificial, here it appears to be an attitude which the young man assumed of his own accord.

On his left arm he carries a tall shepherd's staff; it may be that he has sometime played a pastoral part in some masque. His costume, however, does not accord with such a part, and it is more likely that the staff is held merely to give some use to the left hand. We note in another illustration that the man called Richardot holds a book, with his hand in a similar position.

The texture painting of Lord Wharton's costume is skilfully rendered, and a rich satin hanging behind him throws a part of the figure into relief. On the other side is a glimpse of landscape lighting the composition pleasantly with a distant view.

AUTHORITIES. — Macaulay : *History of England* ; Doyle's *Official Baronage of England*.

## XV

### THE LAMENTATION OVER CHRIST

A GREAT company of people had followed Jesus to his crucifixion, including not only his enemies, but his friends. The beloved disciple John was accompanied by Mary. "And many women were beholding afar off, which followed Jesus from Galilee, ministering unto him; among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.

"When the even was come there came a rich man of Arimathea named Joseph, who also himself was Jesus' disciple. He went to Pilate and begged the body of Jesus. Then Pilate commanded the body to be delivered. And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre and departed."<sup>1</sup>

During all this time two at least of the original company of women had lingered near while the body of Jesus was taken from the cross and made ready for burial. They were the mother Mary and Mary Magdalene. Even after Joseph's task was done and he had gone his way, they remained "sitting over against the sepulchre."

<sup>1</sup> St. Matthew, chapter xxvii., verses 55-60.

It is not unnatural to suppose that they may have had some share in the preparation of the body. Nicodemus, as we learn elsewhere, had brought a mixture of myrrh and aloes, which it was the custom of the Jews to use in burial.<sup>1</sup> Both men must have been glad of the presence and help of the faithful women.

Poets and painters have dwelt much on these sad moments, supplying from the imagination the details omitted in the narrative. The women must at times have been unable to restrain their tears; natural grief must have its way. Then might the men have left them awhile alone with their dead, as they busied themselves with their task.

It is some such idea as this which inspired the painting of our illustration. The mother Mary supports the head of her son upon her bosom; Mary Magdalene stoops to kiss the lifeless hand; St. John approaches at one side with a mantle.

The body of Christ, wrapped in a cloth, has been laid upon a rock in a cavern. The agony of his cruel death is past, and the face is calm as of one who sleeps. The figure is, as we have seen it on the cross, robust and well knit. Only the nail prints in hands and feet show the manner of his dying. On the ground beside him is a basin with a sponge, surrounded by tokens of the crucifixion, the crown of thorns, the nails, and the superscription.

We see in the Madonna the same stately and

<sup>1</sup> St. John, chapter xix., verse 39.



From carbon print by Braun, Clément & Co.

John Andrew & Son, So.

THE LAMENTATION OVER CHRIST  
*Antwerp Museum*





beautiful woman who carried her babe on the journey to Egypt. Her veil is now drawn well over her head, entirely concealing her hair. She has borne the cares of life with courage, and the years have touched her face but lightly. Even in the hour of anguish she lifts her eyes to heaven with resignation, yet one hand is extended with a gesture which seems to implore mercy.

Mary Magdalene is a much younger woman. She has peculiar reason for her devotion to Jesus, for he saved her from a strange fate.<sup>1</sup> Her impulsive and loving nature is now overwhelmed with grief. Her rich costume is in disorder, and her hair falls in loose locks over her shoulders. Her lovely face is very sad. Half kneeling, she presses her lips to the wound in the left hand. Her attitude and manner are full of humility, as if she felt herself unworthy to approach too near.

St. John regards the group with gentle sympathy. He is spoken of as "the disciple whom Jesus loved," so intimate was the relation between them. To his care Jesus intrusted the Mother Mary, and he now remains near as one of the few most deeply bereaved. He is very young, with a sensitive face and delicately cut features.

The subject of the picture is one which Van Dyck treated in several compositions. The Flemish title is "Nood Godes," the suffering of God. The Italians call it the *Pietà*, which means, compassion. One of the most celebrated works of art

<sup>1</sup> St. Luke, chapter viii., verse 2.

devoted to the theme is the marble group in Rome by Michelangelo.<sup>1</sup> Van Dyck must have seen this work on his visit to the Eternal City, and was no doubt inspired in some measure by its grandeur. We notice that in his picture the Mother extends her left hand in a gesture similar to that of the marble figure.

<sup>1</sup> See Chapter VI. in the volume on *Michelangelo* in the Riverside Art Series.

## XVI

### PORTRAIT OF VAN DYCK

THE painter Van Dyck was the son of a rich merchant of Antwerp, and lacked no opportunities for the training of his artistic gifts. He was fortunate also in meeting ready appreciation wherever he went. In Italy, in Flanders, and finally in England, his paintings were highly valued. His life was passed amid luxurious surroundings, in the society of noblemen and princes. His was a brilliant and successful career.

Our portrait frontispiece was painted during his residence in England, when he was about forty years of age. He is described as short in stature, with a slender figure. His hands were long, with the straight sensitive fingers of the artist. He had a fresh delicate face, with well-cut features, and light chestnut-colored hair, which he wore long, like the English Cavaliers. The upturned mustache and small pointed beard were also fashionable among the English nobility, as we infer from the portrait of Charles I.

The face has the characteristic qualities of the artistic nature, the high forehead, the dreamy eyes, and the pensive expression. The head is lifted a little, in an imaginative pose. We should know this man at once for a poet or a painter.

It must be confessed that we do not find much strength of character in the face. Van Dyck indeed lacked the nobler qualities of manliness, and was decidedly worldly in his tastes. He lived in princely magnificence in his house at Blackfriars, spending money lavishly. A biographer tells how "he always went magnificently Drest, had a numerous and gallant Equipage, and kept so noble a Table in his Appartment that few Princes were more visited or better serv'd."

To maintain this expensive establishment the painter was obliged to devote his mornings to hard work in his studio. The nights were spent in banquets and revelry. Naturally his health gave way under the strain of this double life. While he still cherished ambitious projects for greater works of art, he sickened and died in London at the age of forty-two.

Two years before this he had married an English lady, Mary Ruthven, and they had one child, a daughter.

Our frontispiece is a detail of a double portrait representing, in half-length figures, the painter and a patron, John Digby, Earl of Bristol.

# PRONOUNCING VOCABULARY OF PROPER NAMES AND FOREIGN WORDS

The Diacritical Marks given are those found in the latest edition of Webster's International Dictionary.

## EXPLANATION OF DIACRITICAL MARKS.

- A Dash (ˉ) above the vowel denotes the long sound, as in fīte, ēve, time, nōte, ūse.
- A Dash and a Dot (ˆ) above the vowel denote the same sound, less prolonged.
- A Curve (˘) above the vowel denotes the short sound, as in ēdd, ēnd, ŷil, ŷodd, ŷip.
- A Dot (˙) above the vowel a denotes the obscure sound of a in pást, ábáte, Amériá.
- A Double Dot (¨) above the vowel a denotes the broad sound of a in fíther, kima.
- A Curve (˘) below the vowels e and o denotes an obscure sound similar to that of ü, but usually shorter.
- A Double Dot (¨) below the vowel a denotes the sound of a in baíl.
- A Wave (˜) above the vowel e denotes the sound of e in hē.
- A Circumflex Accent (ˆ) above the vowel o denotes the sound of o in bōrn.
- A Dot (.) below the vowel u denotes the sound of u in the French language.
- ˜ indicates that the preceding vowel has the French nasal tone.
- ç and x denote the guttural sound of ch in the German language.
- th denotes the sound of th in the, this.
- ç sounds like s.
- ç sounds like k.
- ç sounds like x.
- ç̃ is hard as in get.
- ç̃ is soft as in gem.

Amiens (ä-mē-ān').

Andreas (än-drä-äs).

Anne (än).

Anthony (än'tō-nī).

Antwerp (änt'wērp).

Arimathea (är-i-mä-thē-ä).

Assisi (ä-sē-sē).

Astolat (äs-tō-lät).

Athens (äth'ēnz).

Bedloe (bēd'lō).

Belgium (bēl'jī-üm).

Bentivoglio (bēn-tē-vōl'yō).

Bethesda (bē-thēz-dä).

Bēth'lāhēm.

Biographie Nationale (bē-ō-grä-fē-nä-sē-ō-näl').

Blackfriars (blāk'frī-ēr).

Bologna (bō-lōn-yä).

Bristol (brīs'tol).

Brussels (brūs'ēlz).

Buckingham (bük'ing-äm).

Cæsar (sē-zär).

Calvary (käl'vá-rī).

Carmine (kär'mē-nä).

Cavaliers (käv-ä-lērz').

Caxton (käks'tūn).

Cecilia (sē-sī-lä).

Colyns de Nole (kō-län' dē nōl).

Constantine (kōn'stän-tīn).

Crōm'wēll.

Crowe (krō).

Cū'pid.

Cust, Lionel (lī-ō-nēl küst).

Dædalus (dæd'ä-lūs or dē-dä-lūs).

Digby (dīg'bī).

D'Israeli (diz-rä'li).

Doyle (doil).

Dresden (dréz'dgn).

Edgehill (ěj'hil).

Egypt (ěj'ipt).

Elizabeth (é-liz'á-béth).

Ephesians (é-fé zhánz).

Eugenia (ü-jé'ni-á).

Flanders (flán'déra).

Flôr'ence.

Förtünā'tis.

Franciscan (frán-sis'kán).

*frère* (frär).

Fromentin (frö-mön-tän').

Galilee (gäl'i-lé).

Genoa (jén'ō-á).

Hampton (hämp'tqn).

Heirkte (hirk'té).

Hénriët'tá MARI'á.

Hér'qd.

Honi soit qui mal y pense (ón-s' swä  
kē mäl ē päns).

Hudson, Geoffrey (jéf'fri hüd'sqn).

Icaria (i-kä'r-i-á).

Icarus (ik'á-rüs).

Italy (it'á-li).

Jacques (zhäk).

Jā'mę-sqn.

Jērū'salēm.

Josef (jō'sez).

Judsea (jū-dé'á).

Knackfuss (knäk'föös).

Kugler (kōög'lér).

Laud (lad).

Lely (lē'li).

Lén'ngx.

Louvre (lōō'vr).

Lübke (lup'kẹ).

Macaulay (má-kə'li).

Mádön'ná.

Magdalene (mäg'dá-lén).

Masaccio (mä-sät'chō).

Médicia, Marie de (mä-ré' də má-dé-  
sēs').

Môtâmôr'phōsę.

Michelangelo (mē-käl-än'já-lō).

Mi'nös.

Naseby (nāz'bi).

Netherlands (nēth'ēr-lándz).

Newcastle (nū'kéal).

Nicodemus (nik-ō-dé'müs).

Nood Godes (nōt gō'des).

Notre Dame (nō'tr dām).

Ober-Ammergau (ō'bēr äm'mēr-  
gow).

Ovid (ōv'id).

Päd'üá.

Palatine (päl'á-tin).

Pälér'mō.

Pär'ádise.

Parliamentarians (pär-li-mén-tä'ri-  
ánz).Pellegrino, Monte (mön'tá päl-lá-grō'-  
nō).

Pesaro (pē-sä'rō).

Pěv'gril.

Phillips, Claude (kləd fil'ips).

Pietà (pé-á-tię').

Plantin (plän-tän').

Pontius Pilate (pön'shi-tis pi'lät).

Portuguese (pör'tū-gęz).

Puritans (pü'ri-tánz).

Raphael (rä'fä-šl).

Reynolds (rēn'qlz).

Richardot, Jean Grasset (zhän gręs-  
sā' rē-shär-dō').

Rich'mqnd.

Rosalia (rō-zä'li-á).

Rubens (rōō'bęnz).

Rupert (rōō'pęrt).

Rüth'vęn.

Samothrace (säm'ō-thrās).

Scone (skōön).

Sheffield (shěf'ěld).

Sicilians (sī-sīl'ī-ānz or sī-sīl'yānz).

Sicily (sī-sī-lī).

Strick'lānd.

Stū'art.

Thames (tēmz).

Titian (tīsh'ān).

Toulouse (tōū-lōōz').

Tours (tōor).

Vān Bālēn.

Van der Geest (vān dār gēst).

Van Dyck (vān dīk).

Vatican (vāt'ī-kān).

Vaughn (vān).

Venetian (vē-nē'ahān).

von Ranke (fōn rān'kə).

Wake (wāk).

Wandesford, Rowland (rō'lānd

wōnz'fōrd).

Warwick (wār'īk).

Wēnt'wōrth.

Whar'ton.

Win'chēndōn.

Windsor (wīn'zōr).

Woerman (wōor'mān).

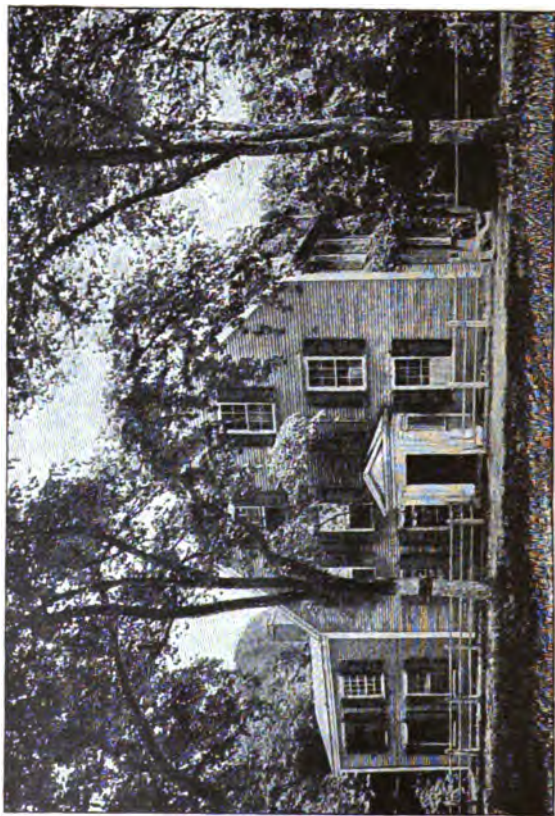
Wōlt'mān.

Zebedee (zēb'ē-dē).

Zeus (zūs).

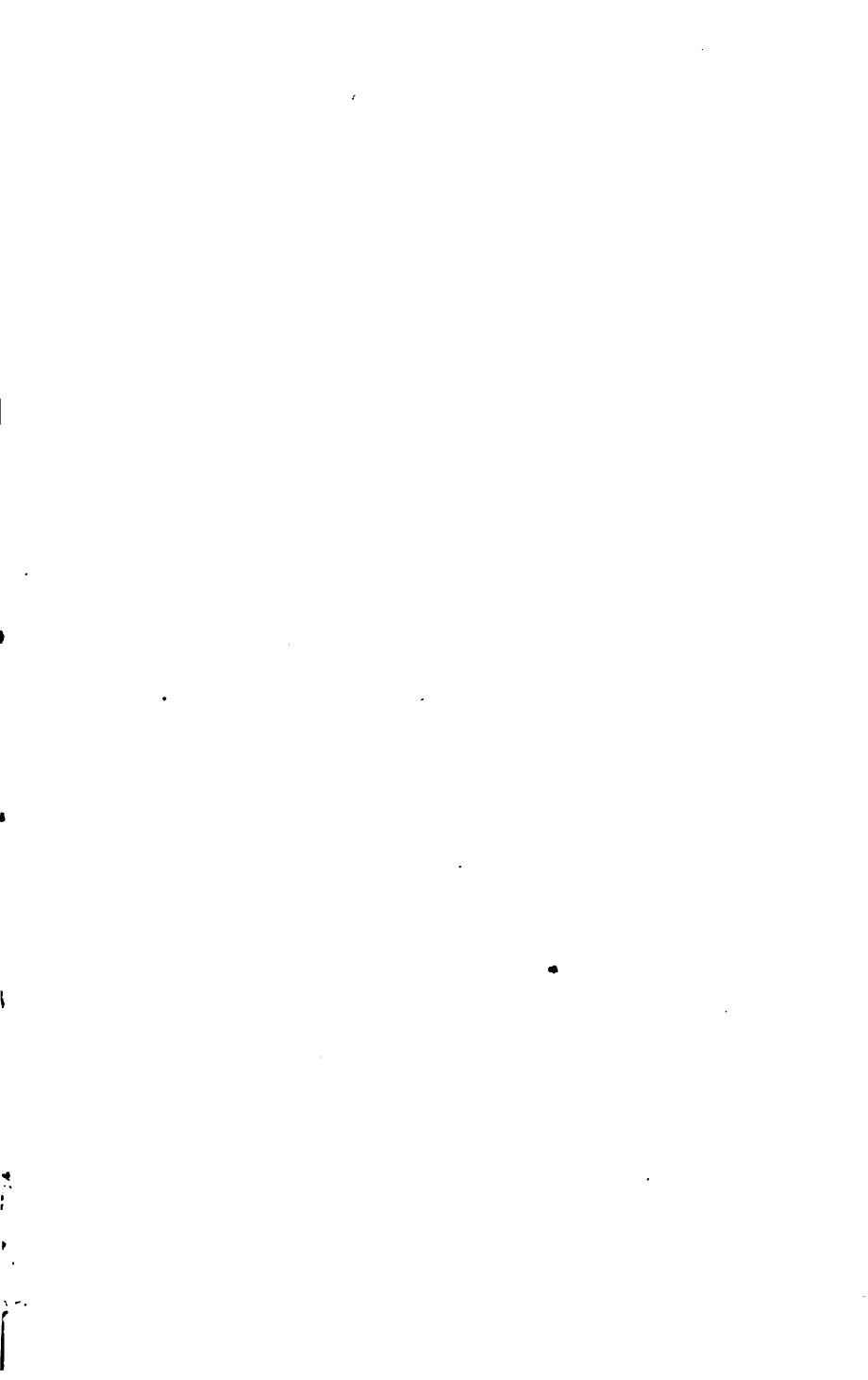
**AUTHORS' HOMES, FOR SCHOOL USE.**

*Sample of the pictures of authors' homes in the newly revised edition of Richardson's Primer of American Literature, described on the second page of this circular.*



**HOLMES'S BIRTHPLACE.**  
*The Gambrel Roofed House, Cambridge.*









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